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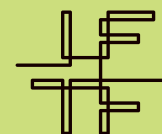
Ai Weiwei's @Large
exhibition highlights
contemporary
struggles for freedom
of expression **PAGE 28**

DETAIL PHOTO OF AI WEIWEI'S *BLOSSOM*, 2014,
BY ERIC GREGORY POWELL, COURTESY AI WEIWEI
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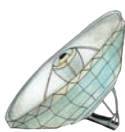
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LURKING

HBO's gay show **Looking** divided audiences with its somewhat tepid, laidback take on homosexual life in the new millennium. But the excitement of the second season's filming in SF is undeniable. (For one thing, it's allowed a lot of our actor friends to eat on the generous extras' salaries.) If you're down to stalk the cute cast and bask in some HBO allure, they've been all over the Castro lately, including Wednesday afternoon's farmers' market at Noe and Market streets. Go get 'em!



HIGH AND MIGHTY

Get your head out of the (Internet) cloud and into the cloud forest — the **San Francisco Botanical Garden's Mesoamerican Cloud Forest**, to be specific. This unique collection of rare, colorful plants native to high-elevation Central American jungles (they thrive here thanks to SF's daily fog-fests) is in bloom now through the end of December, with free guided walks and in-depth tours (for a small fee) offered throughout the season. San Francisco residents get free admission to the gardens with proof of residency, so don't miss your chance to see plants like the Giant Groundsel, dripping with enormous yellow flowers, putting on a show in Golden Gate Park. www.sfbotanicalgarden.org



DAPPER UP

SF's queer and butch communities (and anyone who adores a good bespoke suit) are celebrating the opening of **Kipper Clothiers'** new brick and mortar store at 78 Gough in San Francisco. If you're looking for supremely tailored traditional men's clothing for women's and trans-people's bodies, this is the hot spot. A free grand opening party Fri/4, 6pm-9pm — with delicious cocktails from Two Sisters Bar and Books, no less — will launch the endeavor, presided over by Kipper founders Erin Berg and Kyle Moshrefi. More info at www.facebook.com/KipperClothiers. GUARDIAN PHOTO BY CABURE BONUGLI/SHOT IN THE CITY



SHAKY ELLO!

The 11th commandment is, "Don't fuck with drag queens!" Following a Facebook revolt over the giant's deletion of drag queen profiles, users flocked to newborn social media site **Ello.co** (which is invite-only, so remember to suck up to your friends!). But Ello is off to a shaky start: It temporarily disabled inviting new users due to the flood of newcomers, and has already censored one user for impersonating a brand name (corporate evil! hissss). Hopefully Ello lives up to our ever-so-lofty expectations.

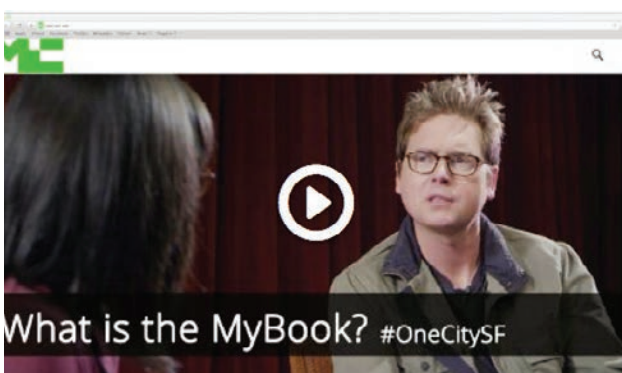
WALK OVER THE RAINBOW

By the time your eyeballs read these words, **The Castro** will be even more colorful than before. We're getting rainbows, baby! The city plans to make the 18th and Castro intersection permanently and colorfully bedazzled, and paint the crosswalks the pride flag's colors. Let's hope we don't see any more snafus like the numerous typos on the plaques of LGBT heroes. Thankfully, putting bold stripes of primary colors next to each other should be a lot tougher to screw up. (Although the prospect of rainbow walkways does make some queers, like Marke B., throw up in their mouths a little.)



MOUSE-ONIC

If there were any doubts that **Modest Mouse** could still fire up a room, the band put them to sweaty rest with an energetic set Sept. 26 at The Masonic. Check the Noise blog at www.sfbg.com for more photos. | PHOTO BY EMILY SEVIN



TECH ADOPTS PUBLIC SCHOOLS

Billionaire Ron Conway has teamed up with other tech investors to launch "**One City**" — apparently named to counter the "tale of two cities" narrative emphasizing a growing income inequality gap fueled by the tech sector. Backed by Conway's organization, sf.citi, the campaign "uses an adopt-a school model," according to a press release, matching 20 tech companies with struggling, under-funded public schools where they'll donate books or mentor youth. The campaign was announced with a splashy video, featuring cameos by the mayor and the police chief, poking fun at an over-hyped tech gadget called "MyBook." Tech leaders deserve a round of applause for recognizing that public schools are in dire need. But we hope this doesn't mean that the only hope for public education is through the intervention of billionaires.

YES MEANS YES

In a landmark win for sanity in California, **Governor Jerry Brown** just signed the "yes means yes" bill into law, the first national law to define sexual consent. In short: "Lack of protest or resistance does not mean consent," the law's language states, "nor does silence mean consent. Affirmative consent must be ongoing throughout a sexual activity and can be revoked at any time." State-funded colleges must also have policies to handle sexual assault, spurred by a rise in reportage of incidents in schools like UC Berkeley.

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Prop. L privileges cars over people

BY FRAN TAYLOR

OPINION Just as climate change most affects people who contributed little or nothing to causing it, pollution and injury from traffic most affect communities least likely to create traffic. Nationally, people of color are four times more likely than whites to rely on public transportation. At the same time, African Americans have a pedestrian fatality rate 60 percent higher than that of whites. For Latinos, that rate is 43 percent higher.

Locally, Chinatown and the Tenderloin have some of the lowest rates of car ownership in San Francisco. Yet these poor neighborhoods suffer some of the highest rates of pedestrian injury and death, including a woman killed in a crosswalk at Stockton just last month.

Instead of acknowledging these inequities, the proponents of Proposition L on the November ballot have cast themselves as victims, claiming that pedestrian and bicycle safety improvements create impediments to their ability to drive fast and park easily.

But streetscape improvements don't make it impossible to drive. They help make it possible to not drive. And the ability to get around without a car benefits everyone, as a matter of health and fairness.

Fewer speeding cars on the road mean fewer injuries and deaths, which in San Francisco disproportionately affect people walking. Of the 20 traffic deaths so far in 2014, 14 have been pedestrians. In the wider Bay Area, these pedestrian deaths are almost twice as likely to occur in poor communities.

The Prop. L campaign claims that streetscape improvements worsen pollution by forcing drivers to idle engines and circle for parking. Free-flowing car movement is the measure's goal. If fast traffic is so much healthier, freeways must be the healthiest of neighbors. Yet studies show that not only is asthma much more widespread near freeways, but uncontrolled asthma is twice as prevalent within two miles of that ideal zooming traffic. Meanwhile, lack of walkable access to schools and parks contributes to epidemic levels of obesity and diabetes, particularly in low-income populations and communities of color.

Medical costs throughout the city for pedestrian injuries alone amount to about \$15 million a year, while the total annual health-related costs of traffic, including asthma and other conditions, come to \$564 million, according to the San Francisco Department of Public Health.

The national average annual cost of owning a car is close to \$10,000, likely more in San Francisco. Were families more easily able to reduce that cost by having one car instead of two or living car-free entirely, they would free up needed money for food, housing, and education. And that housing would be cheaper without parking requirements. The construction of off-street parking can add costs of up to 20 percent per unit. Prop. L demands more garages, so cars can have homes in a city where so many humans lack them.

The recent transformation of Cesar Chavez Street, led by the community group CC Puede, personifies the type of project Prop. L proponents object to. Changing a six-lane freeway on the ground did indeed slow traffic and remove some parking at intersections to accommodate pedestrian bulbouts and improve visibility, both proven safety fixes. It also made it easier for parents to cross the street with their children to Flynn and St. Anthony's elementary schools. It made it safer for seniors and pregnant women to reach St. Luke's Hospital. Bicycle ridership on the street has increased 400 percent. Lately, no cars have crashed into homes, a regular occurrence on the old six-lane speedway.

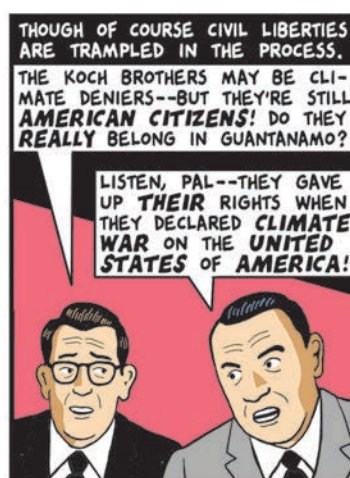
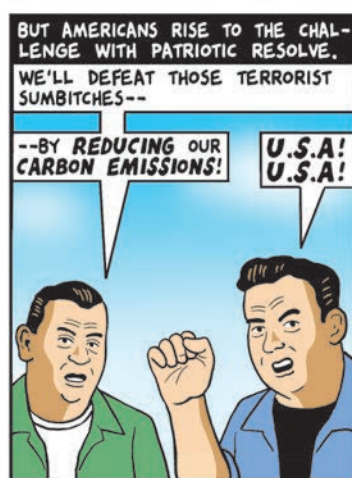
Prop. L proponents decry the loss of parking, but where are those spaces going? A parking lot at 17th Street between Folsom and Shotwell in the Mission is about to be ripped up to make a park designed in part by children living nearby. In a dense neighborhood with little greenery, half of the parking lot will give families crammed into crowded housing a place to walk to. The other half will eventually be used for affordable housing.

We could hardly have a clearer choice of priorities. Parking lots or parks? Parking lots or affordable housing? Prop. L is a vote for parking over people. Vote No on L. **SFBG**

Fran Taylor is cochair of CC Puede.

THIS MODERN WORLD

by TOM TOMORROW



End mass incarceration

EDITORIAL We at the Bay Guardian wholeheartedly support the Stop Mass Incarceration Network and its call for the month of October to be "a month of resistance to mass incarceration, police terror, repression, and the criminalization of a generation." It's time to rediscover our humanity, redirect our resources, and invest in this country's underclass instead of attacking it.

The United States has the highest incarceration rate in the world, 717 per 100,000 citizens last year, or about 2.3 million people behind bars. Put another way, the US has about 5 percent of the world's population but 25 percent of the world's prisoners, costing this country over \$60 billion a year.

San Francisco has long been a leader in criminal justice reform, pursuing policies based on rehabilitation and redemption instead of the mindless "tough-on-crimes" approach of other jurisdictions. Two of our state legislators, Sen. Mark Leno and Assemblymember

Tom Ammiano, have chaired their respective Public Safety Committees and been important statewide leaders on prison reform.

Yet it hasn't been enough in a state that still has among the world's highest incarceration rates, and which is still resisting demands by federal judges that we reduce our prison population to address severe overcrowding and its unconstitutionally inadequate health care system.

So we need to join this broad and growing national movement that seeks to drastically reduce our prison population and redirect those resources into social services, education, and other more productive pursuits.

The Stop Mass Incarceration Network began in 2011 with a proclamation by Carl Dix and Cornell West, two important thinkers who have highlighted the disproportionately high arrest and incarceration rates of Latino and African American young men.

"If you don't want to live in a

world where people's humanity is routinely violated because of the color of their skin, JOIN US. And if you are shocked to hear that this kind of thing happens in this so-called homeland of freedom and democracy — it does happen, all the damned time — you need to JOIN US too," they wrote.

Recently, this movement has been joined by a wide variety of activists from the Bay Area, including Van Jones and Matt Haney, who have co-founded #50Cut, an initiative focused on cutting the US prison population in half in the next 10 years (see "Schools not prisons," 9/3/14).

While dissident Chinese artist Ai Weiwei laudably uses his new exhibit on Alcatraz Island ("Flowers on The Rock," page 28) to focus attention on political prisoners and prisoners of conscience, the injustice of incarceration here in the US is even broader and deeper, affecting entire generations of young people and their families. It must end. **SFBG**

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Wilbur Storey, statement of the aims
of the Chicago Times, 1861

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BY JOE FITZGERALD RODRIGUEZ
joe@sfbg.com

NEWS Our oceans are acidifying — even if the nightly news hasn't told you yet.

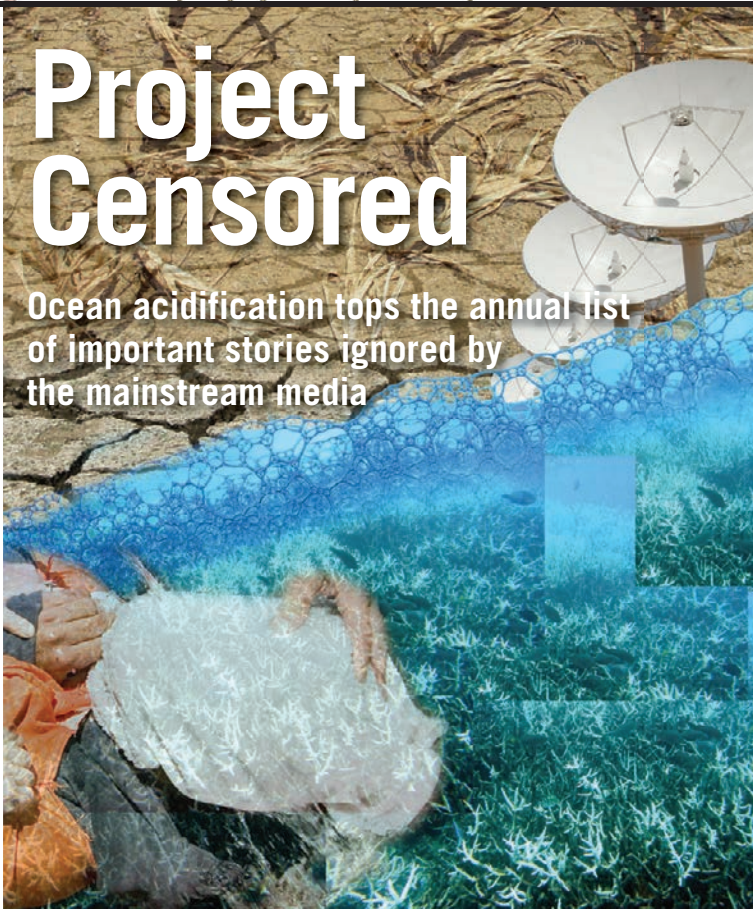
As humanity continues to fill the atmosphere with harmful gases, the planet is becoming less hospitable to life as we know it. The vast oceans absorb much of the carbon dioxide we have produced, from the industrial revolution through the rise of global capitalism. Earth's self-sacrifice spared the atmosphere nearly 25 percent of humanity's CO₂ emissions, slowing the onslaught of many severe weather consequences.

Although the news media have increasingly covered the climate weirding of global warming — hurricane superstorms, fierce tornado clusters, overwhelming snowstorms, and record-setting global high temperatures — our ocean's peril has largely stayed submerged below the biggest news stories.

The rising carbon dioxide in our oceans burns up and deforms the smallest, most abundant food at the bottom of the deep blue food chain.

Project Censored

Ocean acidification tops the annual list of important stories ignored by the mainstream media



One vulnerable population is the tiny shelled swimmers known as the sea butterfly. In only a few short decades, the death and deformation of this fragile and translucent species could endanger predators all along the oceanic food web, scientists warn.

This "butterfly effect," once unleashed, potentially threatens fisheries that feed over 1 billion people worldwide.

Since ancient times, humans fished the oceans for food. Now, we're frying ocean life before we even catch it, starving future generations in the process. Largely left out of national news coverage, this dire report was brought to light by a handful of independent-minded journalists: Craig Welch from the Seattle Times, Julia Whitty of Mother Jones, and Eli Kintisch of ScienceNOW.

It is also the top story of Project Censored, an annual book and reporting project that features the year's most underreported news stories, striving to unmask censorship, self-censorship, and propaganda in corporate-controlled media outlets. The book is set for release in late October.

"Information is the currency of democracy," Ralph Nader, the prominent consumer advocate and many-time presidential candidate, wrote in his foreword to this year's *Project Censored 2015*. But with most mass media owned by narrow corporate interests, "the general public remains uninformed."

Whereas the mainstream media poke and peck at noteworthy events at single points in time, often devoid of historical context or analysis, Project Censored seeks to clarify understanding of real world issues and focus on what's important. Context is key, and many of its "top censored" stories highlight deeply entrenched policy issues that require more explanation than a simple sound bite can provide.

Campus and faculty from over two dozen colleges and universities join in this ongoing effort, headquartered at Sonoma State University. Some 260 students and 49 faculty vet thousands of news stories on select criteria: importance, timeliness, quality of sources, and the level of corporate news coverage.

The top 25 finalists are sent to

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Project Censored's panel of judges, who then rank the entries, with ocean acidification topping this year's list.

"There are outlets, regular daily papers, who are independent and they're out there," Andy Lee Roth, associate director of Project Censored, told us. Too many news outlets are beholden to corporate interests, but Welch of the Seattle Times bucked the trend, Roth said, by writing some of the deepest coverage yet on ocean acidification.

"There are reporters doing the highest quality of work, as evidenced by being included in our list," Roth said. "But the challenge is reaching as big an audience as [the story] should."

Indeed, though Welch's story was reported in the Seattle Times, a mid-sized daily newspaper, this warning is relevant to the entire world. To understand the impact of ocean acidification, Welch asks readers to "imagine every person on earth tossing a hunk of CO2 as heavy as a bowling ball into the sea. That's what we do to the oceans every day."

Computer modeler Isaac Kaplan, at the National Oceanic and Atmospheric Administration office in Seattle, told Welch that his early

work predicts significant declines in sharks, skates and rays, some types of flounder and sole, and Pacific whiting, the most frequently caught commercial fish off the coast of Washington, Oregon, and California.

Acidification may also harm fisheries in the farthest corners of the earth: A study by the Arctic Monitoring and Assessment Programme outlines acidification's threat to the arctic food chain.

"Decreases in seawater pH of about 0.02 per decade have been observed since the late 1960s in the Iceland and Barents Seas," the study's authors wrote in the executive summary. And destroying fisheries means wiping out the livelihoods of the native peoples of the Antarctic.

Acidification can even rewire the brains of fish, Welch's story demonstrated. Studies found rising CO2 levels cause clown fish to gain athleticism, but have their sense of smell redirected. This transforms them into "dumb jocks," scientists said, swimming faster and more vigorously straight into the mouths of their predators.

These Frankenstein fish were found to be five times more likely to die in the natural world. What a fit-

ting metaphor for humanity, as our outsized consumption propels us towards an equally dangerous fate.

"It's not as dramatic as say, an asteroid is hitting us from outer space," Roth said of this slowly unfolding disaster, which is likely why such a looming threat to our food chain escapes much mainstream news coverage.

Journalism tends to be more "action focused," Roth said, looking to define conflict in everything it sees. A recently top-featured story on CNN focused on President Barack Obama's "awkward coffee cup salute" to a Marine, which ranks only slightly below around-the-clock coverage of the president's ugly tan suit as a low point in mainstream media's focus on the trivial.

As Nader noted, "'important stories' are often viewed as dull by reporters and therefore unworthy of coverage." But mainstream media do cover some serious topics with weight, as it did in the wake of the police officer shooting of Michael Brown in Ferguson, Mo. So what's the deciding factor?

As Roth tells it, corporate news focuses on "drama, and the most dramatic action is of course violence."

But the changes caused by ocean acidification are gradual. Sea butterflies are among the most abundant creatures in our oceans, and are increasingly born with shells that look like cauliflower or sandpaper, making this and similar species more susceptible to infection and predators.

"Ocean acidification is changing the chemistry of the world's water faster than ever before, and faster than the world's leading scientists predicted," Welch said, but it's not getting the attention it deserves. "Combined nationwide spending on acidification research for eight federal agencies, including grants to university scientists by the National Science Foundation, totals about \$30 million a year — less than the annual budget for the coastal Washington city of Hoquiam, population 10,000."

Our oceans may slowly cook our food chain into new forms with potentially catastrophic consequences. Certainly 20 years from now, when communities around the world lose their main source of sustenance, the news will catch on. But will the problem make the front page tomorrow, while there's still time to act?

Probably not, and that's why

we have Project Censored and its annual list:

2. TOP 10 US AID RECIPIENTS PRACTICE TORTURE

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The US is a signatory of the United Nations' Convention against Torture and Other Cruel, Inhuman or Degrading Treatment or Punishment, but the top 10 international recipients of US foreign assistance in 2014 all practice torture, according to human rights groups, as reported by Daniel Wickham of online outlet Left Foot Forward.

Israel received over \$3 billion in US aid for fiscal year 2013-14, according to a Congressional Research Service report. Israel was criticized by the country's own Public Defender's Office for torturing children suspected of minor crimes.

"During our visit, held during a fierce storm that hit the state, attorneys met detainees who described to them a shocking picture: in the mid-

CONTINUES ON PAGE 10 >>

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CONT>>

dle of the night dozens of detainees were transferred to the external iron cages built outside the IPS transition facility in Ramla," the PDO wrote, according to The Independent.

The next top recipients of US foreign aid were Afghanistan, Egypt, Pakistan, Nigeria, Jordan, Iraq, Kenya, Tanzania, and Uganda. All countries were accused of torture by human rights groups such as Amnesty International and Human Rights Watch.

Kenyan police in Nairobi tortured, raped, or otherwise abused more than 1,000 refugees from 2012 to 2013, Human Rights Watch found. The Kenyan government received \$564 million from the United States in 2013-14.

When the US funds a highway or other project that it's proud of, it plants a huge sign proclaiming "your tax dollars at work." When the US funds torturers, the corporate media bury the story, or worse, don't report it at all.

3. TRANS-PACIFIC PARTNERSHIP, A SECRET DEAL TO HELP CORPORATIONS

The Trans-Pacific Partnership is like the Stop Online Piracy Act on steroids, yet few have heard of it, let alone enough people to start an Internet campaign to topple it. Despite details revealed by Wikileaks, the nascent agreement has been largely ignored by the corporate media.

Even the world's elite are out of the loop: Only three officials in each of the 12 signatory countries have access to this developing trade agreement that potentially impacts over 800 million people.

The agreement touches on intellectual property rights and the regulation of private enterprise between nations, and is open to negotiation and viewing by 600 "corporate advisors" from big oil, pharmaceutical, to entertainment companies.

Meanwhile, more than 150 House Democrats signed a letter urging President Obama to halt his efforts to fast-track negotiations, and to allow Congress the ability to weigh in now on an agreement only the White House has seen.

Many criticized the secrecy surrounding the TPP, arguing the real world consequences may be grave. Doctors Without Borders wrote, "If harmful provisions in the US proposals for the Trans-Pacific Partnership (TPP) agreement are not removed before it is finalized, this trade deal will have a real cost in human lives."

4. CORPORATE INTERNET PROVIDERS THREATEN NET NEUTRALITY

This entry demonstrates the nuance in Project Censored's media critique. Verizon v. FCC may weaken Internet regulation, which Electronic Frontier Foundation and other digital freedom advocates allege would create a two-tiered Internet system. Under the FCC's proposed new rules, corporate behemoths such as Comcast or Verizon could charge entities to use faster bandwidth, which advocates say would create financial barriers to free speech and encourage censorship.

Project Censored alleges corporate outlets such as The New York Times and Forbes "tend to highlight the business aspects of the case, skimming over vital particulars affecting the public and the Internet's future."

Yet this is a case where corporate media were circumvented by power of the viral web. John Oliver, comedian and host of *Last Week Tonight* on HBO, recently gave a stirring 13-minute treatise on the importance of stopping the FCC's new rules, resulting in a flood of comments to the FCC defending a more open Internet. The particulars of net neutrality have since been thoroughly reported in the corporate media.

But, as Project Censored notes, mass media coverage only came after the FCC's rule change was proposed, giving activists little time to right any wrongs. It's a subtle but important distinction.

5. BANKERS REMAIN ON WALL STREET DESPITE MAJOR CRIMES

Bankers responsible for rigging municipal bonds and bilking billions of dollars from American cities have largely escaped criminal charges. Every day in the US, low-level drug dealers get more prison time than these scheming bankers who, while working for GE Capital, allegedly skimmed money from public schools, hospitals, libraries, and nursing homes, according to Rolling Stone.

Dominick Carollo, Steven Goldberg, and Peter Grimm were dubbed a part of the "modern American mafia," by the magazine's Matt Taibbi, one of the few journalists to consistently cover their trial. Meanwhile, disturbingly uninformed cable media "journalists" defended the bankers, saying they shouldn't be prosecuted for "failure," as if cheating vulnerable Americans were a bad business deal.

"Had the US authorities decided to press criminal charges," Assistant US Attorney General Lanny Breuer told Taibbi. "HSBC (a British bank) would almost certainly have lost

its banking license in the US, the future of the institution would have been under threat, and the entire banking system would have been destabilized."

Over the course of decades, the nation's bankers transformed into the modern mafioso. Unfortunately, our modern media changed as well, and are no longer equipped to tackle systemic, complex stories.

6. THE "DEEP STATE" OF PLUTOCRATIC CONTROL

What's frightening about the puppeteers who pull the strings of our national government is not how hidden they are, but how hidden they are not.

From defense contractors to multinational corporations, a wealthy elite using an estimated \$32 trillion in tax-exempt offshore havens are the masters of our publicly elected officials. In an essay written for *Moyer and Company* by Mike Lofgren, a congressional staffer of 28 years focused on national security, this cabal of wealthy interests comprise our nation's "Deep State."

As Lofgren writes for *Moyers*, "The Deep State is the big story of our time. It is the red thread that runs through the war on terrorism, the financialization and deindustrialization of the American economy, the rise of a plutocratic social structure and political dysfunction."

This is a story that truly challenges the mass media, which do report on the power of wealth, in bits and pieces. But although the cabal's disparate threads are occasionally pulled, the spider's web of corruption largely escapes corporate media's larger narrative.

The myopic view censors the full story as surely as outright silence would. The problem deepens every year.

"There are now 854,000 contract personnel with top-secret clearances — a number greater than that of top-secret-cleared civilian employees of the government," Lofgren wrote, of a group that together would "occupy the floor space of almost three Pentagons — about 17 million square feet."

7. FBI DISMISSES PLOT AGAINST OCCUPY AS NSA CRACKS DOWN ON DISSENT

Nationally, law enforcement worked in the background to monitor and suppress the Occupy Wall Street movement, a story the mainstream press has shown little interest in covering.

A document obtained in FOIA request by David Lindorff of Who,

NEWS PROJECT CENSORED

What WHY from the FBI office in Houston, Texas, revealed an alleged assassination plot targeting a Occupy group, which the FBI allegedly did not warn the movement about.

From the redacted document: "An identified [DELETED] as of October planned to engage in sniper attacks against protestors (sic) in Houston, Texas if deemed necessary. An identified [DELETED] had received intelligence that indicated the protesters in New York and Seattle planned similar protests in Houston, Dallas, San Antonio and Austin, Texas. [DELETED] planned to gather intelligence against the leaders of the protest groups and obtain photographs, then formulate a plan to kill the leadership via suppressed sniper rifles."

Lindorff confirmed the document's veracity with the FBI. When contacted by Lindorff, Houston Police were uninterested, and seemingly (according to Lindorff), uninformed.

In Arizona, law enforcement exchanged information of possible Occupy efforts with JP Morgan Chase CEO Jamie Dimon, according to a report by the Center for Media and Democracy titled Dissent on Terror. The CEO meant to evade possible protests, and local law enforcement was happy to help.

Law enforcement's all-seeing eyes broadened through the national rise of "fusion centers" over the past decade, hubs through which state agencies exchange tracking data on groups exercising free speech. And as we share, "like," and "check-in" online with ever-more frequency, that data becomes more robust by the day.

8. IGNORING EXTREME WEATHER CONNECTION TO GLOBAL WARMING

In what can only be responded to with a resounding "duh," news analyses have found mainstream media frequently report on severe weather changes without referring to global warming as the context or cause, even as a question.

As Project Censored notes, a study by Fairness and Accuracy in Reporting found extreme weather events in 2013 spurred 450 broadcast news segments, only 16 of which even mentioned climate change. National news outlets have fallen on the job as well, as The New York Times recently shuttered its environmental desk and its Green blog, reducing the number of reporters exclusively chasing down climate change stories.

Unlike many journalists, ordinary people often recognize the threat of our warming planet. Just as this story on Project Censored went

to press, over 400,000 protested in the People's Climate March in New York City alone, while simultaneous protests erupted across the globe, calling for government, corporate, and media leaders to address the problem.

"There is a huge mismatch between the magnitude of the challenge and the response we heard here today," Graca Machel, the widow of former South African President Nelson Mandela, told the United Nations conference on climate change. "The scale is much more than we have achieved."

9. US MEDIA HYPOCRISY IN COVERING UKRAINE CRISIS

The US battle with Russia over Ukraine's independence is actually an energy pipeline squabble, a narrative lost by mainstream media coverage, Project Censored alleges.

Russian President Vladimir Putin has drawn fire from the media as a tyrant, without complex analyses of his country's socio-economic interests, according to Project Censored. As the media often do, they have turned the conflict into a cult of personality, talking up Putin's shirtless horseback riding and his hardline style with deftness missing from their political analysis.

As The Guardian UK's Nafeez Hamed reported, a recent US State Department-sponsored report noted "Ukraine's strategic location between the main energy producers (Russia and the Caspian Sea area) and consumers in the Eurasian region, its large transit network, and its available underground gas storage capacities," highlighting its economic importance to the US and its allies.

10. WORLD HEALTH ORGANIZATION SUPPRESSES REPORT ON IRAQ IMPACTS

The United States' legacy in Iraq possibly goes beyond death to a living nightmare of cancer and birth defects, due to the military's use of depleted uranium weapons, a World Health Organization study found. Iraq is poisoned.

Much of the report's contents were leaked to the BBC during its creation. But the release of the report, completed in 2012 by WHO, has stalled. Critics allege the US is deliberately blocking its release, masking a damning Middle East legacy rivaling the horrors of Agent Orange in Vietnam.

But Iraq will never forget the US intervention, as mothers cradle babies bearing scars obtained in the womb, the continuing gifts of our invasion. **SFBG**

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AP FILE PHOTO
BY SUSAN WALSH

Democracy is stalled

Corporate cash flows in this election while federal campaign finance reform flounders

BY EMILY DUGDALE
news@sfbg.com

NEWS Progressive groups are calling the recent US Senate vote on the Democracy for All Amendment — a constitutional amendment seeking to end corporations' right to spend unlimited cash to influence elections — a "historic step forward" and "a critical and positive step," although it failed to win the two-thirds vote needed for approval.

Despite the disappointing outcome, the grassroots effort to end corporate personhood continues. In San Francisco — where the beverage industry has dumped nearly \$1 million to defeat the soda tax (Prop. E) and Realtors have given nearly \$600,000 to defeat the anti-speculation tax (Prop. G) — the nationwide battle over campaign finance reform has clear implications.

In September, the Senate voted 54-42 (with 4 abstentions) against moving forward with the landmark legislation, crafted to eliminate the threat of "dark money" — anonymous, unlimited campaign contributions. The Democracy for All Amendment would also have moved toward a reversal of the 2010 US Supreme Court decision in *Citizens United v. the Federal Election Commission* (FEC), a widely criticized 5-4 ruling that the government may not limit political spending by corporations during election campaigns.

Even though the amendment was advanced to the floor by a 79-18 vote, it ultimately fell 13 votes short of securing the two-thirds majority needed to move forward. Despite its failure, polling commissioned

by the Corporate Reform Coalition demonstrated that the Democracy for All Amendment has the support of more than 73 percent of the American population.

"It is unfortunate, but not unexpected, that Republicans would filibuster this measure and instead choose to support a broken system that prioritizes corporations and billionaires over regular voters," Sen. Tom Udall (D-NM), who sponsored the amendment, said in a press release by ReThink Media.

A constitutional amendment requires approval by a two-thirds vote in both the US Senate and the House of Representatives, and is then ratified by three quarters of state legislatures. Alternatively, a constitutional convention can be convened by two-thirds of state legislatures, known as an Article V Convention after the constitutional section that allows it, essentially bypassing Congress.

With the Democracy for All movement stalled, we're left trying to decipher what's next. As the nation heads into midterm congressional elections, with contentious races in California and beyond, the expected outpouring of corporate funding has the potential to impact the outcome of political races this fall.

LOCAL PLAYERS LEADING CHARGE

When it comes to campaign finance reform, "No single issue is more important to the needs of average Americans," Udall said following the Democracy for All Amendment vote.

San Franciscans already stand to get burned by corporate dollars.

The opposition campaign to the sugary beverage tax proposal known as Prop. E, backed by the American Beverage Association, has blanketed the city with campaign mailers filled with specious claims seeking to draw a link between the proposed tax, meant as a public health measure, and the rising cost of housing in San Francisco. The public affairs firm Goddard Gunster recently disclosed having received \$946,265 to fuel the defeat of Prop. E.

While corporate personhood is a focal point of Democracy for All Amendment proponents, concern has also been raised about the ability of extremely wealthy individuals to single-handedly influence political outcomes. In San Francisco, for example, tech billionaire Sean Parker — of Facebook and Napster fame — has reportedly contributed \$49,000 toward Prop. L, an initiative calling for the construction of new parking garages, among other things.

In an op-ed published by Politico, Udall highlighted a worrisome rise in dark-money spending nationwide, noting that almost \$300 million in virtually untraceable corporate funds had changed hands during the 2012 election, with a hefty jump to as much as \$1 billion projected in 2014.

With so much at stake, does the movement for campaign finance reform have what it takes to blaze a trail forward, despite the recent setback in the US Senate? Between a new war in the Middle East and racial violence in Ferguson, campaign finance has been all but eclipsed in mainstream media.

Nevertheless, grassroots momentum appears to be alive and well.

The constitutional amendment was made possible thanks to shorter-term, locally driven battles around the issue of campaign finance, with resolutions passed in 16 states, including California. The recent defeat of the Democracy For All Amendment seems to have prompted a rallying cry, rather than pessimism, from dozens of local governments and organizations.

"Before leaving town, the Senate Republicans outrageously blocked our efforts to overturn the *Citizens United* decision, which gave millionaires and billionaires the power to buy our elections," US Sen. Barbara Boxer (D-CA) said in a prepared statement to the Guardian. "We will not give up the fight to repeal this disastrous decision and give our democracy back to the American people."

The fires are evidently still burning strong on this issue in several states, with California actively involved. A quick search reveals dozens of local resolutions, including 2012's Prop. G in San Francisco, supporting a constitutional amendment abolishing corporate personhood and imposing limits on campaign financing. Berkeley's Measure P, a call to representatives by the California Public Interest Research Group (CALPIRG) and Berkeley Councilmember Kriss Worthington for a constitutional amendment abolishing corporate personhood, will appear on November's ballot.

"The result [of *Citizens United*] is what we have today: an explosion of outside, undisclosed election spending funded by corporate money, funneled through secretive groups into federal, state, and local elections," said US Sen. Dianne Feinstein (D-CA) in a Senate Judiciary Committee meeting in July.

Referencing the attempted derailment of California's climate change law, the Global Warming Solutions Act (AB 32), by big oil companies when it was passed in 2006 and continuing today with efforts to undermine its implementation, Feinstein touched on elected officials' responsibility for "protecting the basic duty of a democracy to ensure that the system is not bought and controlled, and that elected officials act in the public good and are responsive for their living, breathing constituency."

California just might be poised to help inspire the mass organization needed to turn a 54-42 vote into something more than simply a "positive step."

WHICH WAY FORWARD?

"It will not happen anytime soon,"

UC Berkeley professor William Turner told the Guardian, regarding the likelihood of the Democracy for All Amendment moving forward.

"No way can it get the required votes in the current or any foreseeable Congress, and [there's] no likelihood of [a constitutional convention being called] by two-thirds of the states."

Regardless, Turner, who has taught the renowned undergraduate course The First Amendment and the Press at Berkeley for over 25 years, admits that the recent amendment is better than others created in the aftermath of *Citizens United*.

"A couple of them would have tried to end corporate personhood but would have caused other mischief. A couple of others clumsily tried to impose contribution and spending limits. The most recent one, as I remember it, simply empowered Congress and the states to impose reasonable restrictions on spending and contributions from whatever source," he said.

Nailing down the perfect balance between limiting unregulated money and free speech is a tall order. But how important was the Democracy for All Amendment vote for simply furthering this conversation?

"I think that getting to the next stage will be a challenge," Kathay Feng, executive director of California Common Cause, told the Guardian. That nationwide organization has fought to reform campaign finance and corporate power, counting its own Steven Spaulding as one of architects of the Democracy for All Amendment. "The issue of money and politics is one that citizens have been concerned about and taken to task for years."

Feng added that the issue is contentious given party allegiances. "I think there are some entrenched political commitments. Elected officials are afraid to touch this issue and are treating it like a third rail," she said.

Yet if the proclamations of various grassroots organizations and politicians following Democracy for All's defeat are any indication, all signs point to continuing momentum around campaign finance reform in the very near future, with Californian movers and shakers leading many of the initiatives.

"I think at the general level California residents and voters care deeply about this issue," Feng told the Guardian.

We might not know exactly what's in store next for the Democracy for All Amendment, but something tells us this isn't going away anytime soon. **SFBG**

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FEMINISTS REJECT CONWAY'S ATTACKS

Remember when deep-pocketed tech investor Ron Conway poured hefty cash into an independent expenditure committee to finance campaign mailers designed to smear Assembly candidate Sup. David Campos, by equating his vote to reinstate Sheriff Ross Mirkarimi with support for murderous domestic abusers?

Well, those ads carried little sway with the National Organization for Women, California's largest feminist organization. The statewide group's political action committee sent out a press release Sept. 22 to announce its endorsement of Campos for California Assembly District 17. In addition to listing some positive things Campos has done for women, such as proposing a 25-foot buffer zone at the Planned Parenthood Clinic near St. Luke's Hospital to protect women from harassment by anti-abortion activists, NOW's press release specifically berated his opponents for these "misleading attacks."

Reached by phone, California NOW President Patricia Bellasalma said the attack mailers qualify as



"really outrageous."

And furthermore, she added, where was this financier when actual protections against domestic violence were being gutted in Sacramento?

"This individual that spent all of this money," Bellasalma said, referring to Conway, "I didn't see him in Sacramento when the governor completely got rid of the domestic violence mandate," a state law mandating law enforcement response to

domestic abuse calls, the maintenance records of protection orders, and incident reports.

"If we want to have a discussion about what the city and county of SF should be doing in the area of violence ... it doesn't belong in this race," Bellasalma added, "and it has nothing to do with either of them," referring to Campos and his opponent, board President David Chiu.

Across California, "The vast

majority [of] the progressive women's organizations are with David Campos," Bellasalma added. "If you're a Sheryl Sandberg 'Lean In' sort of gal, then David Chiu is more your thing." (Rebecca Bowe)

PROPOSED CLINIC PROTECTIONS

After a years-long saga of trying to regulate the loudest and rudest protesters outside clinics that offer abortions, a new law may finally protect patients and employees of Planned Parenthood in San Francisco from harassment. Sup. David Campos introduced a resolution Sept. 23 that would refine his previous legislation creating a buffer zone outside reproductive health care centers, the latest in legal maneuverings to protect free speech while sparing medical care-seekers from harm.

Although San Francisco houses only one of Planned Parenthood's 22 health centers in Northern California, the opposition to its Valencia Street location stands out. "In San Francisco, there are particularly harassing protesters, a small but vocal group," Adrienne Bousian, the vice president of public affairs of Planned

Parenthood Northern California, told us. "They film women and men walking down the street, shout insults, and follow women. They try to block access with their arms and get in front of the door."

Campos' "buffer zone" resolution last year was intended to end "the gauntlet" of harassment, establishing a 25-foot space in front of reproductive health care clinics protesters were barred from crossing. But after the US Supreme Court knocked down a similar buffer zone law in Massachusetts, the city got skittish over enforcing the law, and the protesters came back in earnest.

Now, it's time for another crack at removing the emboldened protesters. The new resolution calls for a 25-foot zone around a reproductive health care facility that protesters cannot follow or harass people within, a tweak that may make all the difference. It will also bar anyone from impeding entry into a reproductive health care facility, and bar use of amplified sound or shouting within 50 feet (with reasonable exceptions, like car horns).

Perhaps this new resolution was what tipped Planned Parenthood into endorsing Campos' candidacy for the 17th California Assembly

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District. Notably, it wasn't the non-profit itself that endorsed him, but rather its political arm, the Planned Parenthood Northern California Action Fund. Bousian, putting on her political hat, said the action fund thought Campos distinguished himself in defending women's rights, including with this resolution.

"We want California to lead the way as a state expanding access," she said. "That's our goal." (Joe Fitzgerald Rodriguez)

SEIU NODS ANGER PROGS

Service Employees International Union Local 1021 — which has long played an important role in San Francisco's progressive movement, providing the money and member turnout to achieve some important victories for the left — finds itself at odds with many progressive activists in this election, particularly on the issue of transportation.

As we previously reported, the union has been aggressively campaigning for BART board member James Fang's reelection this year, even though Fang is the city's only elected

Republican and not particularly progressive on transit and other issues. But he was the only BART board member to walk the picket line with the workers during last year's disastrous strikes, so it's understandable why the union would stand with him now.

What's less understandable is why Local 1021 has endorsed the Yes on Prop. L campaign, which seeks to undermine San Francisco's transit-first policies and transfer money from Muni operations to subsidize more free public parking for automobiles, joining such unlikely allies as the San Francisco Republican Party, the SF Association of Realtors, and the SF Chamber of Commerce.

So we asked Local 1021 Political Chair Alysabeth Alexander about the endorsement, and she told us: "One of our member leaders is a proponent and the argument that driving is hell in San Francisco resonated with a portion of our membership that drives and for whom public transportation is not an option either because of service cuts and route changes, because their job requires car use, or because they work shifts that don't work for public transportation or biking. Because of rising housing prices many working people have been pushed out of SF over the years, and many of our

workers shifts end or start when BART or Muni isn't working or isn't practical. Our union is 100 percent supportive of public transportation and addressing the climate crisis head-on. We are fighting for the expansion of public transportation and for adequate funding, and sufficient staffing so that it can be maintained."

The "member leader" she referred to was apparently Claire Zvanski, a longtime past president of the District 11 Democratic Club. But even that club couldn't bring itself to endorse this myopic primal scream of a ballot measure, taking no position and writing, "This is a policy statement to inform the MTA that cars and those who love them are not getting enough attention in the transit planning process. This measure received a No Recommendation as an alternative to an Oppose from the eboard, mostly out of respect for our venerable past-president Claire Zvanski. The members also voted No Recommendation."

Most progressive and transportation-related groups are opposing Prop. L, which its opponents say will actually make things worse for motorists in the city by undermining current efforts to make Muni more attractive and encourage people to

use alternatives to the automobile.

"If we don't reduce the congestion on the streets, that makes it harder for the people who really do have to drive," No on L campaign manager Peter Lauterborn told us, responding to Alexander's argument that the measure somehow helps working people.

"Taking away money from the transportation system to build parking garages doesn't help anyone," he said. "Being pro-transit is inconsistent with supporting a ballot measure that would defund Muni." (Steven T. Jones)

PROTESTING WAR

With the US military bombing targets in both Syria and Iraq, and the Islamic State that we're targeting threatening to retaliate against US citizens, the Bay Area's antiwar movement took to the streets on Sept. 24. Two of the Bay Area biggest antiwar groups, the San Francisco chapters of ANSWER (Act Now to Stop War and End Racism) Coalition and The World Can't Wait, called for a march and protest starting at Market and Powell streets.

The turnout and energy level at the rally seemed a little lackluster, which was probably more of an indicator of the disempowerment peo-

ple feel and their grim resignation toward our state of never-ending war than actual support for the current military operations. (Steven T. Jones)



WEDNESDAY 1

THE HOUSING CRISIS AND SHIFTING SF POLITICS

San Francisco LGBT Community Center, 1800 Market, SF. 5:30-7:30pm, free. Join community development and progressive thinkers such as Rachel Brahinsky, faculty director at the Urban Affairs Program at USF, and Fernando Marti, co-director of the Council of Community Housing Organizations, at a community forum to discuss housing politics and the upcoming election. The event is hosted by Urban Idea and will be moderated by Shaw San Liu, lead organizer of the Chinese Progressive Association.

THURSDAY 2

#MYNAMEIS PROTEST AGAINST FACEBOOK

San Francisco City Hall, 1 Dr. Carlton B Goodlett, SF. Noon, free. San Francisco's drag queen community and allies continue to mobilize against Facebook's "real names" policy, which has even sparked a San Francisco exodus from the increasingly creepy and invasive social media website. Facebook has been cracking down on drag queens, other performers, and others — locking people out of their profiles — in an effort to force them to use "real names" instead of the online identities they wish to be associated with.

MONDAY 6

LEAGUE OF WOMEN VOTERS — D10 SUPERVISORIAL CANDIDATE FORUM

Alex Pitcher Jr. Community Room, Southeast Community Facility, 1800 Oakdale, SF. 6-7pm, free. In partnership with the Bayview Multipurpose Senior Center, the SF League of Women Voters will host the Board of Supervisors District 10 candidates in a public candidate forum. Seating is first-come, first-served! SFBG

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FOOD + DRINK



Hype Machine

BY MARCIA GAGLIARDI
culture@sfbg.com

TABLEHOPPING Lazy Bear lumbers into the light, Mid-Market scores another dining spot, plus oyster happy hours.

CHOW NOW

When the website and ticketing software used to book the first tables at your restaurant crashes (just like Burning Man!), you could say you have a hot opening on your hands.

And it's not some janky software either: It's what Alinea and Next use in Chicago. No matter, it's all working now, and people are waiting for the next block of reservations to be released — it's first-come, first-served, but they're transferable — for a table at **Lazy Bear** (3416 19th St, SF. www.lazybearsf.com) the pop-up-turned-legit restaurant that opened in the former Hi-Lo BBQ space in the Mission. Chef-owner David Barzelay is serving 11 courses at two seatings a night for 40 guests, Thursday through Monday nights.

It's a prix-fixe tasting menu, American with modern techniques, for (catch your breath) \$120 per person; beverage pairings — under the guidance of bar manager Brandon Presbury and sommelier Marie-Louise Friedland — are an extra \$50. Guests are seated at communal tables, so it feels like a fun dinner party, and you can also walk into the kitchen and see what's up. (Just don't get in the way or touch anything without asking, mmmkay?). Sign up for the newsletter at the website to find out when the next block of tickets will be released.

Opening this week is **The Hall** (1028 Market, SF. www.thehallsf.com), a temporary food hall in the former and long-vacant Hollywood Billiards space. Many vendors have their own space within The Hall, like Fine & Rare (you may have tried its sustainable seafood dishes at Off the Grid); Cassia from the Fuki food truck, serving Moroccan and Peruvian cuisine; John Fink's meaty The Whole Beast featuring gyros and



COMMUNAL TIME: LAZY BEAR'S TWO LONG TABLES

PHOTO BY CHARLOTTE CLEARY

a steak sandwich, seasonal Indian pueyos Raj + Singh, Little Green Cyclo serving pho and other soups you normally can't get on its truck; Dignità, a café with pastries; and Anchor Brewers and Distillers (cheers!). You can sit at picnic tables (both inside and outside). Food is served 8am–8pm, and the bar is open 11am–11pm.

BALLIN' ON A BUDGET

San Francisco is really good at creating happy hours with great oyster specials. I mean, really, have you ever been in a city with so many \$1 oyster deals? Casanova would approve. Here are a couple new options to add to your list. First up, **Ferry Plaza Seafood** (653 Union St, SF. www.ferryplazaseafood.com) in North Beach opens its doors at 3:30pm for happy hour, with a half-dozen oysters for \$7, or a dozen for \$12. There are some small plates, like chowder (a cup of New England, Manhattan, or combo of the two for \$4), salmon rillettes for \$10, sashimi for \$12, and some

beer and wine deals too (\$4–\$5). Available Monday through Friday 3:30pm–6pm (last call is 5:30pm), so don't be late.

Have you had a chance to check out the new menu by recently hired chef James London at the **Elite Cafe** (2049 Fillmore St., SF. www.theelitecafe.com)? He's doing a rockin' job, with updated dishes like smoked beef tartare with a quail egg, and downright stellar shrimp and grits. But let's talk oysters: There are happy hour oysters (3 for \$5 and 6 for \$9) every Monday through Friday 4pm–6pm and Saturdays and Sundays 3pm–5pm. Yeah, weekend oyster happy hour, how sweet is that? Pair them with a Bloody Mary and you're set. You can also stick around for some live music, 6pm Mon–Wed, never a cover. **SFBG**

Marcia Gagliardi is the founder of the weekly tablehopper e-column; subscribe for more at www.tablehopper.com. Get her app: Tablehopper's Top Late-Night Eats. On Twitter: @tablehopper.



Straight shooter

BY STUART SCHUFFMAN,
AKA BROKE-ASS STUART
culture@sfbg.com

THE WEEKNIGHTER I've never been hunting and I've only shot a gun on one occasion. OK, it was multiple guns on the same occasion in a shooting range in San Diego, but still I've only shot at things once in my life. I guess I did a good job of killing the piece of paper I was shooting at since my friend Josh told me I had good aim for a beginner. It was pretty easy considering the target just hung there and took the abuse.

Despite my lack of hunting prowess and experience, I've been to **Bloodhound** (1145 Folsom, SF. www.bloodhoundsf.com) lots of times. Even though it's a hunting lodge theme bar, I'm pretty sure it would be frowned upon if you were to walk in there brandishing a hunting rifle. And by frowned upon, I mean people would flee from there as quickly as possible screaming horrible, terrified profanities about someone having a gun. They might do the same if you walked in there dressed like you were going on a hunting expedition, except instead of frightened running and yelling about firearms, it would be about your atrocious attire. Even San Francisco has standards when it comes to what you wear.

I went on a date there once with someone whose ex-boyfriend was employed by my ex-girlfriend's current boyfriend. It was some San Francisco shit to say the least. I went on another date there where a crazy lady yelled confusing obscenities at my date while also trying to woo her. That was also some San Francisco shit. Considering that Bloodhound is on Folsom between Seventh and Eighth, it is basically surrounded by San Francisco shit. And I mean this in a literal sense this time. People poop everywhere in SoMa.

I like Bloodhound. It's got fancy drinks and lots of wood and light bulbs that look old timey but aren't because actual old timey light bulbs probably wouldn't light. I know a lot of SF bars have this look now, but Bloodhound opened in 2009 so it was ahead of the curve. Plus it has stencils of birds on the ceiling, chandeliers made out of antlers, and dead animal parts on the walls. I think this is supposed to make you think about shooting stuff and since everyone knows shooting stuff makes you thirsty, your mind will get tricked into buying some fancy cocktails. I really like Bloodhound's fancy cocktails, especially the one named the Bloodhound. This is great just in case you get so drunk you forget where you are. If you remember the name of your drink, you'll also know where it is that you're drinking. This also works in reverse.

In case you still had any doubts that Bloodhound is your local hunting lodge in the heart of San Francisco, you must visit the website. Once you get there, you will be serenaded by the sweet and twangy sounds of Nancy Sinatra and Lee Hazelwood doing their rendition of "Jackson." (No Ted Nugent, though.) I've never been to a hunting lodge or to Jackson, but I imagine this website feels exactly like a hunting lodge in Jackson would feel. The website even has a game you can play that lets you shoot stuff! I'm getting thirsty just thinking about it!

Hopefully one day soon you and me can go to Bloodhound together and plan our first hunting trip. And in case we just get too wasted to follow through on our plans, let's just settle on playing Big Buck Hunter and call it a day. **SFBG**

Stuart Schuffman, aka Broke-Ass Stuart, is a travel writer, poet, and TV host. You can find his online shenanigans at www.brokeassstuart.com.

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THURSDAY/2

🎧 GREAT GATSBY LOFT PARTY

Dust off that swanky flapper dress, feather headband, and grandma's pearls, or go as a gangster with that costume from a few Halloweens ago for another Loft Party put on by local mag Radio Silence — this time in Gatsby fashion. This lavish roaring '20s-themed soiree promises to be a night full of foxtrottin' and swing dancin' to the sensational local gypsy jazz band Gaucho. You can pretend for just one night that you're a finely-cultured, wealthy socialite as you secretly sip on some bootlegged booze — perhaps a glass of Sutton Cellars, maybe a Magnolia brew, or a French 75 in true Prohibition fashion (and



better yet, your ticket price includes all drinks). (Haley Brucato)
7pm, \$30
Radio Silence Loft
2710 16th St, SF
www.maintainradiosilence.com

🎧 GORDON LIGHTFOOT

In November 1976, the No. 2 song in America was a six-minute folk ballad that poetically memorialized a Great Lakes tragedy. That "The Wreck of the Edmund Fitzgerald" could hold its own in the era of "Disco Duck" and "Muskkrat Love" is a testament to the power of Gordon Lightfoot, a Songwriters Hall of Fame member whose measured voice and moving lyrics also earned him a No. 1 hit in 1974 ("Sundown"). Now in his mid-70s, the Canadian legend visits Davies



Symphony Hall as part of his "50 Years on the Carefree Highway" tour. Just wait for that killer, heartbreaking line in "Edmund Fitzgerald" when the captain says, "Fellas, it's been good to know ya" to his doomed crew — you'll never refer to Lightfoot as "easy listening" again. (Cheryl Eddy)
8pm, \$45-\$90
Davies Symphony Hall
201 Van Ness, SF
www.cityboxoffice.com

FRIDAY/3

🎬 TERMINATOR TOO

The crew that brought us *Point Break Live*, a rollicking and campy live version of that surfer vs. bank robbers cult classic film, is back with more epic ridiculousness in the form of *Terminator Too*. In both highly recommended plays, the action sprays all over the audience, which is clad in ponchos to protect against flying fake blood and squirt-gun bullets. As with *PBL*, *Terminator Too* casts an audience member to play the lead role (Keanu Reeves in *PBL*, Arnold Schwarzenegger in *T2*) in order to capture those, ahem, great actors' unique abilities, with the help of a sexy, cue-card-wielding produc-

tion assistant (this time in the form of hot Latina maid, because, well, she's a hot Latina maid). It's a wild ride as we follow John and Sarah Connor and their poor, abused Terminator into the past to save the world from the rise of the



machines, in this case convincing San Francisco's most controversial new resident, Mark Zuckerberg, to kill Facebook before it becomes self-aware and destroys life as we know it. This is fun stuff, go check it out. (Steven T. Jones)
7:30pm, \$20-\$50
DNA Lounge
375 11th St, SF
(415) 626-1409
www.dnalounge.com

🎬 ROTUNDA DANCE SERIES

Journey through the Congo this month with Oakland's Dimensions Dance Theater at SF City Hall Rotunda for another installation,

in this free monthly series. With a wide palette of skills, the dancers blend modern with African and jazz styles, including "Down the Congo Line," a South African Gumboot dance, and "Yesterday-Yesternow," a modern piece choreographed by Garth Fagan. And for a special treat, their youth ensemble, Dimensions Extensions, will perform a unique mix of hip-hop and traditional Guinea West African dance, exemplifying a modern-day diasporic take on this beautiful compilation of artistic expression. (Haley Brucato)
Noon, free
City Hall
1 Dr. Carlton B. Goodlett, SF
(415) 920-8191
www.dancersgroup.org



🎧 EXPLOSIONS IN THE SKY

The official post-rock gods of Austin, Texas, have been known to refer to their songs as "cathartic mini-symphonies," which might sound a little self-inflated coming from just about anybody else. But there's no question that the foursome — usually, three intricately layered electric guitars over heartbeat-like drums — crafts overwhelmingly emotional, complex-yet-visceral worlds with their music, made all the more impressive by the fact that the music's solely instrumental. Experiencing this wall of feeling at the new Masonic, with its brand-new sound system amplifying each lingering guitar note, should be especially atmospheric. (Emma Silvers)

With The New Year
7:30, \$52 and up
The Masonic
1111 California, SF
(415) 776-7457
www.sfmasonic.com

🎨 FREAK SHOW EXHIBIT

Calling all freaks for another First Friday opening reception at the City Art Cooperative Gallery. This month, a dozen artists from all over the Bay Area display their most grotesque and eccentrically supernatural works of art. Come and see for yourself a slew of the most uncanny creations, many curiously resembling the abnormal characters that dwell within the city itself. It's never too early to get into some bona fide Halloween spirit. (Haley Brucato)
7pm-10pm, free
City Art Cooperative Gallery
828 Valencia, SF
(415) 970-9900
www.cityartgallery.org

SATURDAY/4

ALTERNATIVE PRESS EXPO

Read one too many dark and broody Batman comics lately? Head out to APE 2014 at Fort Mason to see everything but the usual spandex clad vigilantes, from nonfiction and personal stories to the downright strange. Workshops trace the history of hip-hop in comics, and offer pencil-flexing exercises for amateur and pro pencilists. Robert Williams of *Zap Comix* fame (ask your parents) is a featured guest, and three-time Eisner winner Paul Pope, of *Batting Boy* fame, will debut his newest work (drool). And if you do want a taste of Batman, local artist Babs Tarr, who recently redesigned Batgirl to be less eye-candy and more functional hero, will be at APE as well. The entire weekend of nerdy goodness is equivalent to the price of four comic books. (Joe Fitzgerald Rodriguez)

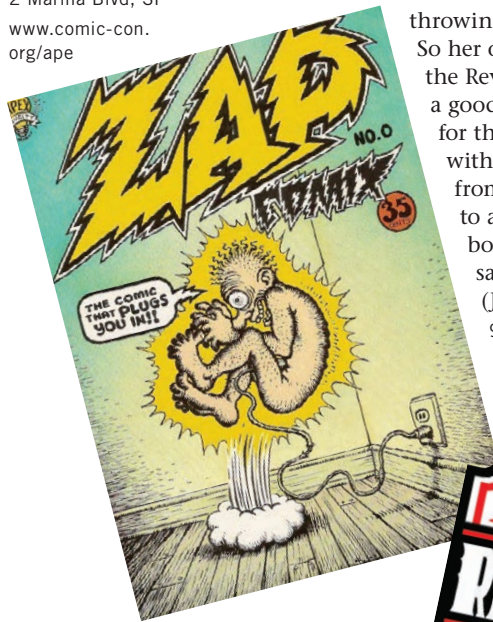
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UP THE REVOLUTION

Polly Whitaker, aka Pandemonium, aka Superstar — an inspiring leader of San Francisco's modern day sexual revolution — has penned a great new memoir that we recently covered in these pages (see "Polly's sexual (r) evolution," 9/17/14). But after being hunkered down for four years writing this intensely personal tome, *Polly: Sex Culture Revolutionary*, Polly is getting back to what she does best:



PALOMA FAITH SEE MONDAY/6

throwing fun and sexy parties. So her official book launch, *Up the Revolution*, is expected to be a good time — a victory party for the sex-positive libertines, with entertainment ranging from the Porn Clown Posse to a good, old-fashioned book-burning, with lots of saucy zaniness in between. (Jones)

9pm, \$35

Venue 550

150 San Bruno, SF

www.pollysuperstar.com

BENNY BENASSI

Just trying to get some satisfaction? Well, now's your chance. Rewind to the summer clubs of 2003 that were bumpin' Italian DJ Benny Benassi's smash hit "Satisfaction." Over a decade later, multiple generations of EDM fans



remain ever-faithful, as his mixes have steadily topped the charts across the world. Whether you're into techno, electro, or maybe house (remember "Beautiful People" with Chris Brown or his collabs with Madonna?), Benassi has done it all. And no one can forget "Cinema," that debuted in 2011. It was Benassi's original masterpiece, featuring Gary Go, and Skrillex just remixed it. Maybe you saw the Grammy-winner at Ultra Music Festival, Coachella, or EDC — but drop by

Ruby Skye anyway for a raving good time. (Haley Brucato)

9pm, \$45-\$55

Ruby Skye

420 Mason, SF

www.rubyskye.com

SUNDAY/5

CCR HEADCLEANER

Anyone who goes to a CCR Headcleaner show and walks away still making comments like "the San Francisco rock scene is dead" — well, we'd like to know what you're smoking. Heavy on the guitar sludge, with some psychedelic sounds and punk ethos dripping from the edges of most songs, the SF foursome has seemingly been on the verge of a big-time breakthrough for a while now — the



CCR HEADLINER SEE SUNDAY/5

single for its debut full-length, *Lace the Earth With Arms Wide Open*, premiered on NPR last September — but you also get the feeling the four don't give enough of a shit about mainstream success to take steps toward it. Refreshing, indeed. (Silvers)

With Dark Blue and Pleasure Leftists

8:30pm, \$7

Hemlock Tavern

1131 Polk, SF

(415) 923-0923

www.hemlocktavern.com

MONDAY/6

PALOMA FAITH

British singer Paloma Faith is a big star over in her homeland — fusing modern pop with early rock sensibilities and a sultry and classy retro-inspired look, the chanteuse is coming to San Francisco for just the second time, one of only 10 US dates in support of her new album, *A Perfect Contradiction* (Sony). She hit New York and *The Late Show with David Letterman* last week. Do yourself a favor and don't miss your chance to see the supremely multitalented performer in such an intimate setting; in the UK she just scored her first No. 1 single (a collaboration with Sigma) and has an arena tour scheduled for Europe early next year. (Sean McCourt)

8pm, \$15

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www.slimspresents.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 835 Market Street, Suite 550, SF, CA 94103; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



HARDLY STRICTLY BLUEGRASS RUNS FROM FRI/3 THROUGH SUN/5 IN GOLDEN GATE PARK. FOR MORE INFO: WWW.HARDLYSTRICTLYBLUEGRASS.COM

DELTRON 3030 PHOTO BY DARREN SAMUELSON, RYAN ADAMS PHOTO BY JULIA BROKAW, CIBO MATTO PHOTO BY DAVID GARLAND, HURRAY FOR THE RIFF RAFF PHOTO BY SARRAH DANZIGER

BY EMMA SILVERS
emma@sfbg.com

LEFT OF THE DIAL When Slim's book-er Dawn Holliday first met with Warren Hellman in 2001, she had no way of knowing that the quaint little music festival the investor wanted to organize would grow to be one of San Francisco's most fiercely cherished traditions.

Hardly Strictly Bluegrass is special for a number of reasons. It's free — thanks to an endowment from the late sir Hellman. You can't buy alcohol. You won't find huge video screens projecting tweets about the festival in real time. To get distinctly San Francisco on you and use a word I generally avoid, its vibe — yes — is about a solar system away from certain other huge music festivals in Golden Gate Park

chips and apologizing as they tried to push up closer to the stage. My eyes darted from the older woman with flowing batik-print pants, eyes closed, swaying joyously by herself, to the young couple with matching dreads who were tripping on god knows what, to the balding-but-ponytailed and potbellied man who seemed to be trying to get a hacky sack game going to the beat of "Because the Night."

I don't want to speak for all Bay Area kids, but I've always been pretty ambivalent about large groups of



**CIBO MATTO
PLAYS FRIDAY
AT 4PM AT THE
ARROW STAGE.**

Warren's mind?" She laughs, noting that Hellman's early bedtime is also the reason for the festival ending not long after dark.

"I don't think [my booking] has changed that much with his passing," she says. "It's still music that I feel doesn't get a whole lot of attention. Nothing's bigger than the Fillmore. A lot of the bands don't fill our rooms [Great American Music Hall and Slim's], so a lot of people get to hear music they're not normally exposed to. And with bands that usually are a higher ticket, it's an opportunity for fans to go see \$60, \$70 shows for free."

The park itself also has a lot to do with how she books: "I walk through it and see what I hear," she says. "The contours of the meadows at different times of the year speak differently to you. Sometimes when I walk down JFK, I still hear Alejandro Escovedo singing, and that was eight years ago now."

She has a long-running wish list of artists; Lucinda Williams and Yo La Tengo, both playing this year's fest, have been on it for some time. And she's also especially looking

Strictly speaking

A chat with HSB's booker, as San Francisco's crown jewel of free festivals gears up for its 14th year



**DELTRON 3030
WITH THE 3030
ORCHESTRA
PLAYS
SATURDAY AT
1:20PM AT THE
TOWERS OF
GOLD STAGE.**

that shall remain nameless. And it just couldn't

take place anywhere else.

Little story for ya: Four years ago this week, I moved back to the Bay Area from New York. I was unemployed and aimless and temporarily living with my parents again at 26, and the future was terrifying. I was regrouping, but I didn't know if I was back here for good. The day after I landed — hungover, disoriented by the smells and sounds and lack of sensory overload of not-New York City — I headed to Hardly Strictly with a few old friends. I remember foraging our way into the park, just pushing toward the music, and stumbling out of a wall of shrubbery to find Patti Smith just starting her set.

The crowd was insane: people tightly packed in, drinking, passing joints, hollering, bundled in seven layers each, sitting on each other's shoulders, stepping on each other's army blankets full of microbrews and organic rice

hippies — there's just a saturation point when you grow up here. Unlike so many of my transplant friends, I have never found the remnants of the Summer of Love overly enchanting; this is what happens when you are forced to watch the documentary *Berkeley In the Sixties* in high school history classes. I am also, for what it's worth, not the biggest fan of crowds.

I knew I'd been gone a while because I was in love. I'd never been so happy to see ridiculous, stoned, absolutely beside themselves weirdos

all doing their own weird things next to each other and nobody caring. Little kids dancing with grandparents; teenagers making out. I felt like I'd stumbled onto some sort of magical island, one where nobody talked about the stock exchange and everyone was incredibly, almost purposefully unfashionable and the thought of waiting in line to get into a club was ludicrous. I wanted to live in this smelly pile of humanity forever, and that was a new one for me. I knew I'd been gone a while because I was seeing SF the way transplants see SF. And I also knew I was home.

That atmosphere, I learned while talking to Holliday last week, is absolutely by design.

"I think of it more as a gathering of music lovers than a festival, really," says Holliday, who's booked Hardly Strictly every year since its inception. "I think having no fences — you can walk away at any time — and not selling alcohol makes a huge difference in people's attitudes."

As for the task of putting together a lineup each year that appeals to everyone from teenagers to folks in their 70s and 80s — the announcement of Sun Kil Moon, Deltron 3030, the Apache Relay, Sharon



**HURRAY FOR
THE RIFF
RAFF PLAYS
FRIDAY AT
2:35PM AT
THE ARROW
STAGE.**

Van Etten, and others had many pronouncing this the hippest (read: appealing to folks under 40) lineup in years — Holliday says she actually keeps it relatively simple.

"When it started, and I kind of still do this, it was just with Warren in mind," she says. "I was thinking about what he hadn't heard yet. I knew he didn't start listening to music until later in life, so I wanted to book music that I thought he should be turned on to. As long as there was some kind of roots in it. The Blind Boys of Alabama, Gogol Bordello, all stuff that he would really love to hear, but he'd never go out and see because he went to bed at 9:30. That was my goal for 12 years. 'What would blow

forward to the annual tribute to those who've passed away, which happens Saturday afternoon at the banjo stage — Lou Reed, Pete Seeger, and the Ramones will be honored this year.

"It's the best gift," she says. "I mean if someone were able to give us world peace, I'd say that was the best gift. But since no one's going to — yep, this is the best."

Hardly Strictly Bluegrass is all day Fri/3 through Sun/5, for free, of course, in Golden Gate Park. Check www.hardlystrictlybluegrass.com for set times, and visit our Noise blog at www.sfbg.com/noise for more coverage of the fest. Until then — see ya in the park. **SFBG**



**RYAN ADAMS
PLAYS FRIDAY AT
5:45PM AT THE
BANJO STAGE.**



Awesome!

BY MARKE B.
marke@sfbg.com

SUPER EGO “The ‘cassette as retro fetish object’ thing is super-boring to me, because I never really stopped listening to tapes!” Brian Shimkovitz, aka **Awesome Tapes From Africa**, told me by email. (He’ll perform at the awesome Push the Feeling party Sat/4.) “People seem very happy when they see me DJing cassettes, and I know it seems gimmicky or funny but it really just makes sense to me in bringing the blog into a live context. I have so much fun DJing this way, and it forces me to find a creative way to present the music for the dance floor without changing the music itself.”

When it finally comes time to ask of the Internet, “Was it worth it?” Shimkovitz’s 8-year-old Awesome Tapes From Africa blog (www.awesometapes.com) will surely serve as major affirmation. It’s exactly what it sounds like: He travels around Africa, collecting cassettes from street vendors, record stores, and fortuitous twists of fate, then posts an audio file of each track on his blog. (His label reissues some of the albums in their entirety.) As a DJ, he mixes many of those cassette tracks in the club to ecstatic dancers.

“I have recently come across some gnawa music from Morocco by Saha Koyo that made me rethink what was possible with that genre,” Shimkovitz, who owns more than 4,000 cassettes, said, listing off his latest finds. “It’s a very trance-like, static music — this tape made me think it could be something even more exciting. I’ve loved,

loved, loved Nigerian fuji music the last couple years. And I am getting into Ethiopia Gurage music — I like anything that has to do with rap in pretty much any language.”

Highlife, hip-life, benga, tsonga disco, and soukous are also on the menu at ATFA gigs. But he’s not just scooping up delectable tapes from the African continent, but the African diaspora as well — visiting immigrant communities in New York, Paris, and beyond. “When I lived in DC, I stayed around the corner from a large Ethiopian music distributor that gave me many experiences of discovery and excitement. I’ve looked in diasporic neighborhoods in Copenhagen and Oslo. And I dream of visiting Minneapolis to go digging for Somali music,” he told me.

An ethnomusicology student who first visited Ghana on a Fulbright Scholarship in 2005, Shimkovitz is refreshingly conscious of horrid tropes of colonialism when it comes to describing what he does. (Vice cringingly called him the “Indiana Jones of African music,” for example.) “I am very ambivalent about being called anything that positions me as an expert in anything. The focus with Awesome Tapes From Africa is on bridging the gap between great music and people who would want to hear it — so in a way helping the music colonize America, Europe, etc. Because of the diversity of the continent the title of the project is necessarily clumsy. Meanwhile ATFA itself is in many ways about celebrating the diversity within each and every country.

“It’s not good for the outsider to

KAFANA BALKAN

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Sat/4, 9pm, \$15. Rickshaw Stop, 155 Fell, SF. www.facebook.com/kafana.balkan

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Beautifully deep, “satisfyingly scuzzy” techno from this Ann Arbor, Mich., innovator. He’ll be joining Vancouver’s good-vibes Hashman DeeJay and Berlin’s elastic beat-man Braiden to helm the smart and sassy Icee Hot party (which just announced it will be ending in January — with a 28-hour marathon party).

Sat/4, 10pm-3am, \$10. Public Works, 161 Erie, SF. www.publicsf.com

come in and try to change things to make it more palatable to another audience. ATFA the blog has always presented the work as the artists created it, using the original album art, the complete recording, original track sequence, etc. Music speaks for itself mostly. Politically, some people find problems with me working with African music and presenting it this way, but I say it’s important to get the music heard by bigger audiences, help the musicians make some money, and hopefully get them some shows overseas.” **SFBG**

AWESOME TAPES FROM AFRICA

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WEDNESDAY 1

ROCK

The Independent: 628 Divisadero, San Francisco. Living Colour, 8pm, \$30.

DANCE

Beaux: 2344 Market, San Francisco. "BroMance: A Night Out for the Fellas," 9pm, free.
The Cafe: 2369 Market, San Francisco. "Sticky Wednesdays," w/ DJ Mark Andrus, 8pm, free.
Cat Club: 1190 Folsom, San Francisco. "Bondage-A-Go-Go," w/ DJ Damon, Tomas Diabolo, guests, 9:30pm, \$7-\$10.
Club X: 715 Harrison, San Francisco. "Electro Pop Rocks," 18+ dance party, 9pm, \$10-\$20.
DNA Lounge: 375 11th St., San Francisco. "Go Deep!," 18+ dance party, 9pm, \$10-\$15.
F8: 1192 Folsom, San Francisco. "Housepitality," 9pm, \$5-\$10.
Lookout: 3600 16th St., San Francisco. "What?," 7pm, free.
Madrone Art Bar: 500 Divisadero, San Francisco. "Rock the Spot," 9pm, free.
MatrixFillmore: 3138 Fillmore, San Francisco. "Reload," w/ DJ Big Bad Bruce, 10pm, free.
Monarch: 101 Sixth St., San Francisco. "Advance," First Wednesday of every month, 9pm
Q Bar: 456 Castro, San Francisco. "Booty Call," w/ Juanita More, 9pm, \$3.

HIP-HOP

Skylark Bar: 3089 16th St., San Francisco. "Mixtape Wednesday," w/ resident DJs Strategy, Junot, Herb Digs, & guests, 9pm, \$5.

ACOUSTIC

Cafe Divine: 1600 Stockton, San Francisco. Craig Ventresco & Meredith Axelrod, 7pm, free.
Plough & Stars: 116 Clement, San Francisco. Jeanie & Chuck's Bluegrass Country Jam, First Wednesday of every month, 9pm, free.



JAZZ

Amnesia: 853 Valencia, San Francisco. Gaucho, Eric Garland's Jazz Session, The Amnesiacs, 7pm, free.
Balancoire: 2565 Mission, San Francisco. "Cat's Corner," 9pm, \$10.
Burritt Room: 417 Stockton St., San Francisco. Terry Disley's Rocking Jazz Trio, 6pm, free.
Jazz Bistro at Les Joulins: 44 Ellis, San Francisco. Charles Unger Experience, 7:30pm, free.
Le Colonial: 20 Cosmo, San Francisco. The

Cosmo Alleycats featuring Ms. Emily Wade Adams, 7pm, free.
Level III: 500 Post, San Francisco. Sony Holland, Wednesdays-Fridays, 5-8pm, free.
Revolution Cafe: 3248 22nd St., San Francisco. Michael Parsons, First Wednesday of every month, 9pm
Savanna Jazz Club: 2937 Mission, San Francisco. Savanna Jazz Jam with Eric Tillman, 7pm, \$5.
Top of the Mark: One Nob Hill, 999 California, San Francisco. Ricardo Scales, Wednesdays, 6:30-11:30pm, \$5.

Zingari: 501 Post, San Francisco. Anne O'Brien, First Wednesday of every month, 7:30pm, free.

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco. "Baobab!," timba dance party with DJ Walt Digz, 10pm, \$5.
Cafe Cocomo: 650 Indiana, San Francisco. "Bachatalicious," w/ DJs Good Sho & Rodney, 7pm, \$5-\$10.
Make-Out Room: 3225 22nd St., San Francisco.



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"Frigo-Bar," First Wednesday of every month, 9pm, free.

SOUL

Monarch: 101 Sixth St., San Francisco. "Color Me Badd," coloring books and R&B jams with Matt Haze, DJ Alarm, Broke-Ass Stuart, guests, Wednesdays, 5:30-9:30pm, free.

THURSDAY 2

ROCK

Slim's: 333 11th St., San Francisco. Moon Taxi, 8pm, \$16.

DANCE

Abbey Tavern: 4100 Geary, San Francisco. DJ Schrobi-Girl, 10pm, free.
Aunt Charlie's Lounge: 133 Turk, San Francisco. "Tubesteak Connection," w/ DJ Bus Station John, 9pm, \$5-\$7.
Beaux: 2344 Market, San Francisco. "Twerk Thursdays," 9pm, free.
The Cafe: 2369 Market, San Francisco. "¡Pan Dulce!," 9pm, \$5.
Cat Club: 1190 Folsom, San Francisco. "Class of 1984," '80s night with DJs Damon, Steve Washington, Dangerous Dan, and guests, 9pm, \$6 (free before 9:30pm).
The Cellar: 685 Sutter, San Francisco. "XO," 10pm, \$5.
Club X: 715 Harrison, San Francisco. "The Crib," 18+ LGBT dance party, 9:30pm, \$10.
Elbo Room: 647 Valencia, San Francisco. "Hi Life," w/ resident DJs Pleasuremaker & Izzy*Wize, 9:30pm, \$6.
F8: 1192 Folsom, San Francisco. "Beat Church," w/ resident DJs Neptune & Kitty-D, First Thursday of every month, 10pm, \$10.
The Independent: 628 Divisadero, San Francisco. Savoy, Bright Lights, 8pm, \$20.
Infusion Lounge: 124 Ellis, San Francisco. "I Love Thursdays," 10pm, \$10.
Madrone Art Bar: 500 Divisadero, San Francisco.

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Raven: 1151 Folsom, San Francisco. "1999," w/ VJ Mark Andrus, 8pm, free.
Trax: 1437 Haight, San Francisco. "Beats Reality: A Psychedelic Social," w/ resident DJs Justime & Jim Hopkins, 9pm, free.
Underground SF: 424 Haight, San Francisco. "Bubble," 10pm, free.

HIP-HOP

John Collins: 138 Minna, San Francisco. "Future Flavas," w/ DJ Natural, 10pm, free.
Skylark Bar: 3089 16th St., San Francisco. "Peaches," w/ lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10pm, free.

ACOUSTIC

Amnesia: 853 Valencia, San Francisco. Misipipi Mike & The Midnight Gamblers, First Thursday of every month, 9pm
Bazaar Cafe: 5927 California, San Francisco. Acoustic Open Mic, 7pm
Hotel Utah: 500 Fourth St., San Francisco. Songwriters in the Round with Heather Combs, First Thursday of every month, 8pm, \$8.
Musicians Union Local 6: 116 Ninth St., San Francisco. San Francisco Singer-Songwriters' Workshop, hosted by Robin Yukiko, First Thursday of every month, 6:30pm, \$25 (free for AFM members).
Plough & Stars: 116 Clement, San Francisco. The Shannon Céilí Band, First Thursday of every month, 9pm, free.
The Pour House: 1327 Polk, San Francisco. Jimbo Scott & Grover Anderson, 7pm, free.

JAZZ

Jazz Bistro at Les Joullins: 44 Ellis, San Francisco. Eugene Pliner Quartet with Tod Dickow, First and Third Thursday of every month, 7:30pm, free.
Le Colonial: 20 Cosmo, San Francisco. Steve Lucky & The Rhumba Bums, 7:30pm
Level III: 500 Post, San Francisco. Sony Holland, Wednesdays-Fridays, 5-8pm, free.
The Royal Cuckoo: 3202 Mission, San Francisco.



Charlie Siebert & Chris Siebert, 7:30pm, free.
Savanna Jazz Club: 2937 Mission, San Francisco. Savanna Jazz Jam with Eric Tillman, 7pm, \$5.
Top of the Mark: One Nob Hill, 999 California, San Francisco. Pure Ecstasy, 7:30pm, \$10.

INTERNATIONAL

Sheba Piano Lounge: 1419 Fillmore, San Francisco. Gary Flores & Descarga Caliente, 8pm

REGGAE

Pissed Off Pete's: 4528 Mission St., San Francisco. Reggae Thursdays, w/ resident DJ Jay Yzer, 9pm, free.

BLUES

50 Mason Social House: 50 Mason, San Francisco. Bill Phillippe, 5:30pm, free.
The Saloon: 1232 Grant, San Francisco. Chris Ford, First Thursday of every month, 4pm

COUNTRY

McTeague's Saloon: 1237 Polk, San Francisco. "Twang Honky Tonk," w/ Sheriff Paul, Deputy Saralynn, and Honky Tonk Henry, 7pm
The Parlor: 2801 Leavenworth, San Francisco. "Honky Tonk Thursdays," w/ DJ Juan Burgandy, 9pm, free.

ROCKABILLY

Tupelo: 1337 Green, San Francisco. Whisky Pills Fiasco, First Thursday of every month, 9pm

FRIDAY 3

ROCK

Slim's: 333 11th St., San Francisco. Glass Animals, 9pm, sold out.

DANCE

Amnesia: 853 Valencia, San Francisco. "Brass Tax," w/ resident DJs JoeJoe, Ding Dong, Ernie Trevino, Mace, First Friday of every month, 10pm, \$5.
Beaux: 2344 Market, San Francisco. "Manimal," 9pm
The Cafe: 2369 Market, San Francisco. "Boy Bar," 9pm, \$5.
Cat Club: 1190 Folsom, San Francisco. "Strangelove," New Wave, industrial, goth, & gloomy '80s with DJ Tomas Diablo, First Friday of every month, 9:30pm, \$8 (\$5 before 10pm).
The Cellar: 685 Sutter, San Francisco. "F.T.S.: For the Story," 10pm
The EndUp: 401 Sixth St., San Francisco. "Trade," 10pm, free before midnight.
The Grand Nightclub: 520 Fourth St., San Francisco. "We Rock Fridays," 9:30pm
Infusion Lounge: 124 Ellis, San Francisco. "Flight Fridays," 10pm, \$20.
Madrone Art Bar: 500 Divisadero, San Francisco. "Dirty Rotten Dance Party," w/ Kap10 Harris, Shane King, guests, First Friday of every month, 9pm, \$5.
MatrixFillmore: 3138 Fillmore, San Francisco. "F-Style Fridays," w/ DJ Jared-F, 9pm
Mercer: 255 Rhode Island, San Francisco. "All of the Above," w/ King Most, Freddy Anzures, Marky, First Friday of every month, 9pm, \$10 (free before 10pm).
Mezzanine: 444 Jessie, San Francisco. Stromaé, 8pm, sold out.
OMG: 43 Sixth St., San Francisco. "Deep Inside," 9pm, free.
Powerhouse: 1347 Folsom, San Francisco. "Nasty," First Friday of every month, 10pm, \$5.

CONTINUES ON PAGE 24 >>

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HIP-HOP

EZ5: 682 Commercial, San Francisco. “Decompression,” Fridays, 5-9pm

ACOUSTIC

The Sports Basement: 610 Old Mason, San Francisco. “Breakfast with Enzo,” w/ Enzo Garcia, 10am, \$5.
St. Cyprian's Episcopal Church: 2097 Turk, San Francisco. First Fridays Song Circle, First Friday of every month, 7pm, \$5-\$10.



JAZZ

Atlas Cafe: 3049 20th St., San Francisco. The Emergency Ensemble, First Friday of every month, 7:30pm, free.
Bird & Beckett: 653 Chenery, San Francisco. Don Prell's SeaBop Ensemble, First Friday of every month, 5:30pm, \$10 suggested donation per adult.
Cliff House: 1090 Point Lobos, San Francisco. John Kalleen Group, First Friday of every month, 7pm
Jazz Bistro at Les Joulins: 44 Ellis, San Francisco. Charles Unger Experience, 7:30pm, free.
Level III: 500 Post, San Francisco. Sony Holland, Wednesdays-Fridays, 5-8pm, free.
The Royale: 800 Post, San Francisco. Wrapped in Plastic, First Friday of every month, 9pm, free.
Top of the Mark: One Nob Hill, 999 California, San Francisco. Black Market Jazz Orchestra, 9pm, \$10.

Zingari: 501 Post, San Francisco. Joyce Grant, 8pm, free.

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco. “Paris-Dakar African Mix Coupe Decale,” 10pm, \$5.
Cafe Cocomo: 650 Indiana, San Francisco. Taste Fridays, featuring local cuisine tastings, salsa bands, dance lessons, and more, 7:30pm, \$15 (free entry to patio).
Pachamama Restaurant: 1630 Powell, San Francisco. Cuban Night with Fito Reinoso, 7:30 & 9:15pm, \$15-\$18.
Roccapulco Supper Club: 3140 Mission, San Francisco. Fuego Latino, 9pm

REGGAE

Gestalt Haus: 3159 16th St., San Francisco. “Music Like Dirt,” 7:30pm, free.
Showdown: 10 Sixth St., San Francisco. “How the West Was Won,” w/ Nowtime Sound, First Friday of every month, 10pm, free.

BLUES

Tupelo: 1337 Green, San Francisco. Jinx Jones & The KingTones, First Friday of every month, 9pm

FUNK

Amnesia: 853 Valencia, San Francisco. Swoop Unit, First Friday of every month, 6pm, \$3-\$5.
Make-Out Room: 3225 22nd St., San Francisco. “Loose Joints,” w/ DJs Centipede, Damon Bell, and Tom Thump, 10pm, \$5-\$10.

SOUL

Edinburgh Castle: 950 Geary, San Francisco. “Soul Crush,” w/ DJ Serious Leisure, 10pm, free.
The Knockout: 3223 Mission, San Francisco. “Oldies Night,” w/ DJs Primo, Daniel, Lost Cat, friends, First Friday of every month, 10pm, \$5.

SATURDAY 4

DANCE

Cat Club: 1190 Folsom, San Francisco. “Leisure,” w/ DJs Aaron, Omar, & Jetset James, First Saturday of every month, 10pm, \$7.
DNA Lounge: 375 11th St., San Francisco. “Bootie S.F.,” 9pm, \$10-\$15.
The EndUp: 401 Sixth St., San Francisco. “Play,” First Saturday of every month, 10pm
Lookout: 3600 16th St., San Francisco. “Bouncel,” 9pm, \$3.
Madrone Art Bar: 500 Divisadero, San Francisco. “The Prince & Michael Experience,” w/ DJ Dave Paul, First Saturday of every month, 9pm, \$5.
Mezzanine: 444 Jessie, San Francisco. DJ Shadow & Cut Chemist, 9pm, \$35.
The Stud: 399 Ninth St., San Francisco. “Go Bang!,” w/ DJs Sergio Fedasz, Steve Fabus, and guests, First Saturday of every month, 9pm, \$7 (free before 10pm).
Underground SF: 424 Haight, San Francisco. “Push the Feeling,” w/ residents Yr Skull & Epicsauce DJs, First Saturday of every month, 9pm

HIP-HOP

John Colins: 138 Minna, San Francisco. “N.E.W.: Never Ending Weekend,” w/ DJ Jerry Ross, First Saturday of every month, 9pm, free before 11pm

ACOUSTIC

Atlas Cafe: 3049 20th St., San Francisco. Craig Ventresco and/or Meredith Axelrod, Saturdays, 4-6pm, free.
The Independent: 628 Divisadero, San Francisco. Leftover Salmon, 9pm, \$25.
Revolution Cafe: 3248 22nd St., San Francisco. Seth Augustus, First Saturday of every month, 9:30pm, free/donation.

JAZZ

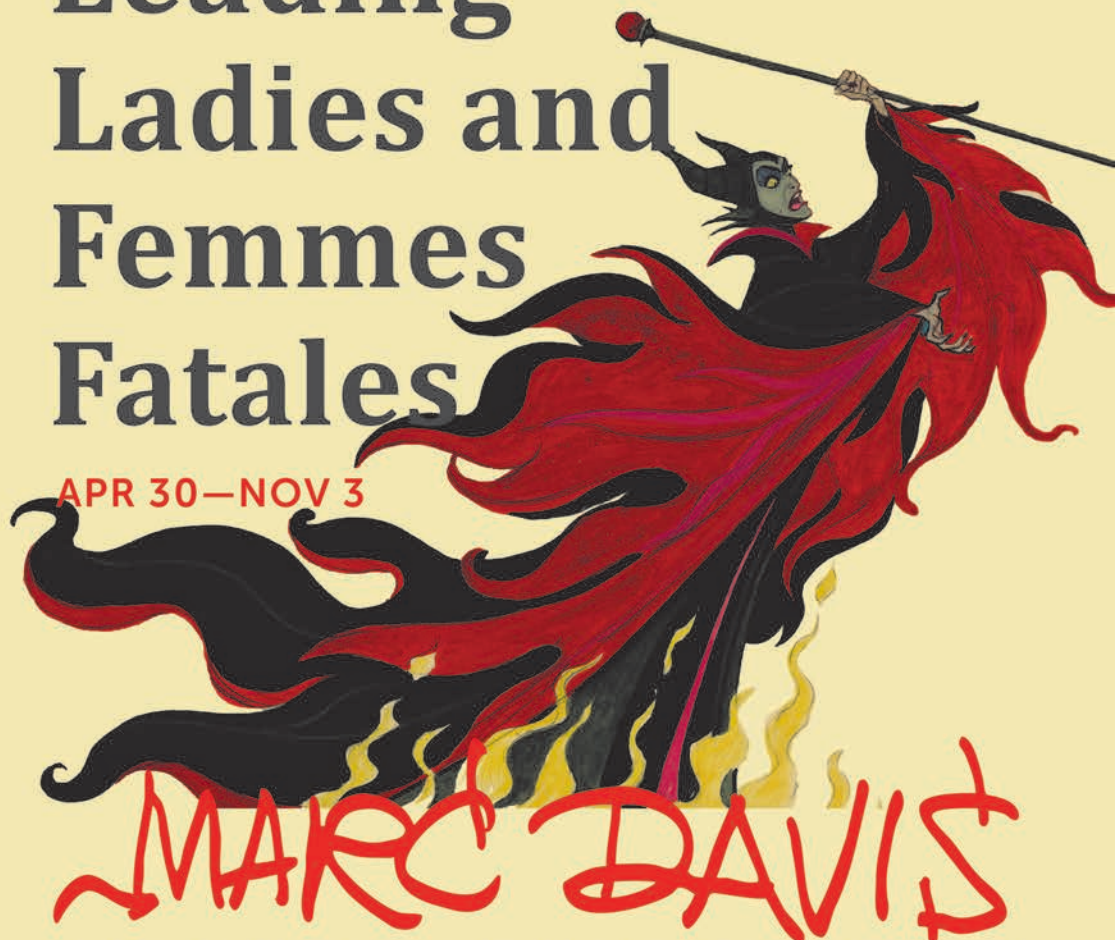
Jazz Bistro at Les Joulins: 44 Ellis, San Francisco. Bill “Doc” Webster & Jazz Nostalgia, 7:30pm, free.
Sheba Piano Lounge: 1419 Fillmore, San Francisco. The Robert Stewart Experience, 9pm

INTERNATIONAL

1015 Folsom: 1015 Folsom, San Francisco. “Pura,” 9pm, \$20.
Bissap Baobab: 3372 19th St., San Francisco.

Leading Ladies and Femmes Fatales

APR 30—NOV 3



Marc Davis is best known for creating beguiling, dynamic, and marvelously designed characters, such as *Sleeping Beauty*'s Maleficent, *Peter Pan*'s Tinker Bell, and *One Hundred and One Dalmatian*'s Cruella de Vil. Fall under the spell of these leading ladies and femmes fatales with an exhibition of Davis' work for The Walt Disney Studios and Disneyland Park, celebrating his ability to bring these beauties to life.

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Marc Davis, visual development for *Sleeping Beauty*, ca. 1959, Collection Mike Glad, © Disney | *Leading Ladies and Femmes Fatales: The Art of Marc Davis* is organized by The Walt Disney Family Museum. | © The Walt Disney Family Museum® Disney Enterprises, Inc. | © 2014 The Walt Disney Family Museum | The Walt Disney Family Museum is not affiliated with Disney Enterprises, Inc.

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FRI, OCT 3

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SAT-SUN, OCT 4-5

FOURPLAY

TUE, OCT 7

CARBON LEAF

WED, OCT 8

CLAUDIA VILLELA

FRI-SUN, OCT 10-12

STANLEY CLARKE

THU, OCT 9

RICARDO LEMVO & MAKINA LOCA

TUE, OCT 14

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"Paris-Dakar African Mix Coupe Decale," 10pm, \$5.
Make-Out Room: 3225 22nd St., San Francisco. "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10pm, \$5-\$10.
Pachamama Restaurant: 1630 Powell, San Francisco. Eddy Navia & Pachamama Band, 8pm, free.
Space 550: 550 Barneveld, San Francisco. "Club Fuego," 9:30pm

BLUES

The Saloon: 1232 Grant, San Francisco. The Jukes, First Saturday of every month, 4pm; Daniel Castro, First Saturday of every month, 9:30pm

AMERICANA

Plough & Stars: 116 Clement, San Francisco.

"Americana Jukebox," First Saturday of every month, 9pm, \$6-\$10.

SOUL

El Rio: 3158 Mission, San Francisco. "Hard French," w/ DJs Carnita & Brown Amy, First Saturday of every month, 2pm, \$7.
Elbo Room: 647 Valencia, San Francisco. "Saturday Night Soul Party," w/ DJs Lucky, Phengren Oswald, & Paul Paul, First Saturday of every month, 10pm, \$10 (\$5 in formal attire).

SUNDAY 5

DANCE

The Cellar: 685 Sutter, San Francisco. "Replay Sundays," 9pm, free.
The Edge: 4149 18th St., San Francisco. "80s at

8," w/ DJ MC2, 8pm
Elbo Room: 647 Valencia, San Francisco. "Dub Mission," Sunday night excursions into the echo-drenched outer realms of dub with resident DJ Sep and guests, 9pm, \$6 (free before 9:30pm).
The EndUp: 401 Sixth St., San Francisco. "Sundaze," 1pm, free before 3 p.m.; "BoomBox," First Sunday of every month, 8pm
F8: 1192 Folsom, San Francisco. "Stamina," w/ DJs Lukeino, Jamal, and guests, 10pm, free.
The Knockout: 3223 Mission, San Francisco. "Sweater Funk," 10pm, free.
Lookout: 3600 16th St., San Francisco. "Jock," Sundays, 3-8pm, \$2.
MatrixFillmore: 3138 Fillmore, San Francisco. "Bounce," w/ DJ Just, 10pm
Monarch: 101 Sixth St., San Francisco. "Werd," 9pm, \$5-\$10.
The Parlor: 2801 Leavenworth, San Francisco. "Sunday Sessions," w/ DJ Marc deVasconcelos, 9pm, free.

Public Works: 161 Erie, San Francisco. "Recovery," benefit for the Grass Roots Gay Rights Foundation with DJs Billy Lace & Philip Grasso, 6pm, \$20-\$30 advance.
Q Bar: 456 Castro, San Francisco. "Gigante," 8pm, free.
Temple: 540 Howard, San Francisco. "Sunset Arcade," 18+ dance party & game night, 9pm, \$10.

HIP-HOP

Boom Boom Room: 1601 Fillmore, San Francisco. "Return of the Cypher," 9:30pm, free.
El Rio: 3158 Mission, San Francisco. "Swagger Like Us," First Sunday of every month, 3pm
Skylark Bar: 3089 16th St., San Francisco. "Shooz," w/ DJ Raymundo & guests, First Sunday of every month, 10pm, free.

ACOUSTIC

The Chieftain: 198 Fifth St., San Francisco. Traditional Irish Session, 6pm
The Independent: 628 Divisadero, San Francisco. Leftover Salmon, 8pm, \$25.
The Lucky Horseshoe: 453 Cortland, San Francisco. Bernal Mountain Bluegrass Jam, 4pm, free.
Madrone Art Bar: 500 Divisadero, San Francisco. Spike's Mic Night, Sundays, 4-8pm, free.

JAZZ

Amnesia: 853 Valencia, San Francisco. Kally Price Old Blues & Jazz Band, First Sunday of every month, 9pm, \$7-\$10.
Jazz Bistro at Les Joulins: 44 Ellis, San Francisco. Bill "Doc" Webster & Jazz Nostalgia, 7:30pm, free.
Madrone Art Bar: 500 Divisadero, San Francisco. "Sunday Sessions," 10pm, free.

CONTINUES ON PAGE 26 >>

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The Royal Cuckoo: 3202 Mission, San Francisco. Lavay Smith & Chris Siebert, 7:30pm, free.
Savanna Jazz Club: 2937 Mission, San Francisco. Savanna Jazz Jam with David Byrd, 7pm, \$5.

INTERNATIONAL

Atmosphere: 447 Broadway, San Francisco. "Hot Bachata Nights," w/ DJ El Guapo, 5:30pm, \$10-\$20.
Bissap Baobab: 3372 19th St., San Francisco. "Brazil & Beyond," 6:30pm, free.
Caña Cuban Parlor & Cafe: 500 Florida, San Francisco. "La Havana," 4pm
Revolution Cafe: 3248 22nd St., San Francisco. Balkan Jam Night, 8:30pm
Thirsty Bear Brewing Company: 661 Howard, San Francisco. "The Flamenco Room," 7:30 & 8:30pm



BLUES

The Saloon: 1232 Grant, San Francisco. Blues Power, 4pm
Sheba Piano Lounge: 1419 Fillmore, San Francisco. Bohemian Knuckleboogie, 8pm, free.
Swig: 571 Geary, San Francisco. Sunday Blues Jam with Ed Ivey, 9pm

COUNTRY

The Riptide: 3639 Taraval, San Francisco. Hillbilly Hootenanny West Side Revue, First Sunday of every month, 7:30pm, free.

MONDAY 6

DANCE

DNA Lounge: 375 11th St., San Francisco.

"Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30pm, \$3-\$5.
Q Bar: 456 Castro, San Francisco. "Wanted," w/ DJs Key&Kite and Richie Panic, 9pm, free.

ACOUSTIC

Amnesia: 853 Valencia, San Francisco. Front Country, First Monday of every month, 9pm, free.
Fiddler's Green: 1333 Columbus, San Francisco. Terry Savastano, 9:30pm, free/donation.
Hotel Utah: 500 Fourth St., San Francisco. Open Mic with Brendan Getzell, 8pm, free.
Osteria: 3277 Sacramento, San Francisco. "Acoustic Bistro," 7pm, free.
The Saloon: 1232 Grant, San Francisco. Peter Lindman, 4pm

JAZZ



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Lisa & Douglas Goldman Fund



Photo © FAMSF

DNA LOUNGE

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W/ REVOCATION, HAVOK, FIT FOR AN AUTOPSY, ARMED FOR APOCALYPSE

FRIDAY OCTOBER 3
TERMINATOR TOO:
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THROUGH THE ROOTS & THE SUPERVILLAINS
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SUNDAY OCTOBER 5
RETOX
W/ DOOMSDAY STUDENT, HOT NERDS

TUESDAY OCTOBER 7
GUTTERMOUTH & VODOO GLOW SKULLS
W/ AGAINST THE GRAIN, JOKES FOR FEELINGS

WEDNESDAY OCTOBER 8
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MONDAY OCTOBER 20
BEFORE THE MOURNING
W/ MALAKI, REQUIEM, LIMNUS, MANIFESTIV

TUESDAY OCTOBER 21
AN EVENING WITH CHUCK PALAHNIUK: BEAUTIFUL YOU

FRIDAY OCTOBER 24
LIGABUE
(AN EVENING WITH...)

FRI OCTOBER 24
AS BLOOD RUNS BLACK
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Jazz Bistro at Les Joulins: 44 Ellis, San Francisco. Eugene Pliner Quartet with Tod Dickow, 7:30pm, free.
Le Colonial: 20 Cosmo, San Francisco. Le Jazz Hot, 7pm, free.
Make-Out Room: 3225 22nd St., San Francisco. "The Monday Make-Out," Local ensembles push the boundaries of jazz — and sometimes even sound itself — in a free whirlwind of improvisational whimsy., First Monday of every month, 8pm, free.
Sheba Piano Lounge: 1419 Fillmore, San Francisco. City Jazz Instrumental Jam Session, 8pm
Tupelo: 1337 Green, San Francisco. Carol Doda, Dick Winn, and Friends, First Monday of every month, 8pm

REGGAE

Skylark Bar: 3089 16th St., San Francisco. "Skylarking," w/ I&I Vibration, 10pm, free.

BLUES

Elite Cafe: 2049 Fillmore, San Francisco. "Fried Chicken & Blues," 6pm
The Saloon: 1232 Grant, San Francisco. The Bachelors, 9:30pm

SOUL

Madrone Art Bar: 500 Divisadero, San Francisco. "M.O.M. (Motown on Mondays)," w/ DJ Gordo Cabeza & Timoteo Gigante, 8pm, \$3 after 9pm

TUESDAY 7

DANCE

Aunt Charlie's Lounge: 133 Turk, San Francisco. "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10pm, \$2.
Boom Boom Room: 1601 Fillmore, San Francisco. "Time Warp Tuesdays," w/ DJ Madison, 9pm, free.
Monarch: 101 Sixth St., San Francisco. "Soundpieces," 10pm, free-\$10.
Q Bar: 456 Castro, San Francisco. "Switch," w/ DJs Jenna Riot & Andre, 9pm, \$3.
Underground SF: 424 Haight, San Francisco. "Shelter," 10pm, free.

JAZZ

Burritt Room: 417 Stockton St., San Francisco. Terry Disley's Rocking Jazz Trio, 6pm, free.
Cafe Divine: 1600 Stockton, San Francisco. Chris Amberger, 7pm
Jazz Bistro at Les Joulins: 44 Ellis, San Francisco. Clifford Lamb, Mel Butts, and Friends, 7:30pm, free.
Le Colonial: 20 Cosmo, San Francisco. Lavay Smith & Her Red Hot Skillet Lickers, 7pm
Verdi Club: 2424 Mariposa, San Francisco. "Tuesday Night Jump," w/ Stompy Jones, 9pm, \$10-\$12.
Wine Kitchen: 507 Divisadero St., San Francisco. Hot Club Pacific, 7:30pm
Yoshi's San Francisco: 1330 Fillmore, San Francisco. Tommy Igoe Big Band, 8pm, \$22.

INTERNATIONAL

Cafe Cocomo: 650 Indiana, San Francisco. Salsa Tuesday, w/ DJs Good Sho & El de la Clave, 8:30pm, \$10.
The Cosmo Bar & Lounge: 440 Broadway, San Francisco. Conga Tuesdays, 8pm, \$7-\$10.
F8: 1192 Folsom, San Francisco. "Underground Nomads," w/ rotating resident DJs Amar, Sep, and Dulce Vita, plus guests, 9pm, \$5 (free before 9:30pm).

REGGAE

Milk Bar: 1840 Haight, San Francisco. "Bless Up," w/ Jah Warrior Shelter Hi-Fi, 10pm

BLUES

The Saloon: 1232 Grant, San Francisco. Lisa Kindred, First Tuesday of every month, 9:30pm, free.

SOUL

Make-Out Room: 3225 22nd St., San Francisco. "Lost & Found," w/ DJs Primo, Lucky, and guests, 9:30pm, free. **SFBG**

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Flowers on The Rock

..... “@Large: Ai WeiWei on Alcatraz” highlights contemporary struggles for freedom of expression

BY REBECCA BOWE
rebecca@sfbg.com

VIS ART Follow Ai WeiWei on Instagram, and you'll see many photographs of flowers. The internationally renowned Chinese artist has a morning ritual of placing a bouquet of flowers into the basket of a bicycle locked outside his Beijing studio. It's a delicate protest, performed “every morning until I regain the right to travel freely,” he explained via Twitter in November 2013, when he began the practice.

On Sept. 24, when a literal boatload of journalists was granted free rein to photograph and explore “@Large: Ai WeiWei on Alcatraz” in advance of its highly anticipated Sept. 27 opening, a blitz of images from the show hit social media networks, stamped with the hashtag #AiWeiWeiAlcatraz. But a simultaneous meme is circulating among the artist's band of social media followers: #AiCantBeHere.

Ai, an internationally renowned superstar in the art world, remains unable to travel abroad, his passport revoked by Chinese authorities without explanation. Nevertheless, his artwork — seven new site-specific sculptures, mixed-media and sound installations set within the crumbling remains of a federal penitentiary — is now on view at one of San Francisco's most popular tourist destinations.

The concept of bringing Ai's art to Alcatraz began with Cheryl Haines, the exhibition curator and executive director of the San Francisco-based FOR-SITE Foundation. Haines traveled to Beijing in 2011 and visited Ai, whom she described as a friend, at his studio.

Just before that visit, the artist had spent 81 days incarcerated following his arrest on purported tax fraud charges. His detainment was widely understood to be retaliation for his outspoken criticism of the Chinese government's penchant for censorship and track record of human rights violations.

“Through his art, Ai WeiWei fearlessly speaks his truth to power,” wrote art critic and political cultural theorist Maya Kovskaya. In a nation where prominent dissidents have faced imprisonment before, as with the case of 2010 Nobel Peace Prize winner and civil liberties advocate Liu Xiaobo, Ai's art is infused with an unapologetic political edge.

It may run in the family. His father, Ai Qing, a renowned national poet who was

exiled for his writings, wrote in 1946: “In as far as is possible the artist must be a revolutionary. As a revolutionary and as an artist he must represent his times.”

When Haines went to Beijing to visit Ai, “I asked him very simply, is there any small thing I can do?” the curator explained to the Bay Guardian when asked about the inception of “@Large.” He responded that he'd like help bringing his work to a broader audience.

By then, she already had an idea in mind. “I had been thinking for some time about how interesting a site Alcatraz would be to activate with contemporary art, so I raised the possibility of bringing his work to Alcatraz,” she explained in a follow-up e-mail. “He said he would ‘like that very much.’ Thus it began.”

Once a military prison, then notorious federal penitentiary, the island receives about 1.5 million visitors annually. From now until mid-April 2015, tourists visiting San Francisco from every corner of the globe (including China, where online censorship often means information about Ai is hard to find) will have an opportunity to view it, for only the cost of a ferry ticket.

The project, a collaboration between the National Parks Service, the Golden Gate National Parks Conservancy, and the FOR-SITE Foundation, was put together in nine months — there were hoops to jump through, including securing approval from the State Department — with hundreds of volunteer hours devoted to making it happen.

As Haines chatted with the Bay Guardian, we stood in the New Industries building on Alcatraz, a place where “privileged” inmates were once allowed to perform manual labor outside of their cells, under the surveillance of armed guards. Looming before us, suspended from the ceiling and snaking around the vast concrete space, was a colossal kite fashioned in the shape of a dragon, a mythical symbol of

power in Chinese culture that's also linked to the east and the rising sun. *With Wind*, the opening installation of “@Large,” incorporates this and other hand-made kites made of paper, silk, and bamboo that will never touch the outside air, a metaphor for confinement. Painted onto them are birds and flowers, many of which are symbols of nations with poor human rights and civil liberties track records.

Quotes are interspersed throughout the body of the dragon, including a quote from Ai that reads, “Every one of us is a potential convict.” Then there's a quote from another person who has had the experience of getting his passport revoked by his own government. “Privacy is a function of liberty,” reads a message from Edward Snowden.

Tucked into artwork amid a splash of color, this detail could be interpreted as a bold political statement: The young American whistleblower, who was granted asylum in Russia, is wanted by the US Justice Department for leaking information about the National Security Agency's dragnet surveillance program. Through Ai's art, however, his actions have nevertheless earned him a kind of temporary commemoration in a wildly hyped exhibition on display on an island prison now operated by the US National Park Service.

Next is the installation titled *Trace*, which blankets the entire room with Legos arranged to display portraits of nearly 200 prisoners of conscience. The panels were assembled by Ai's team from Beijing, while a host of volunteers from the Bay Area posted up at the Palace of Fine Arts for several weeks to piece them together, with guidance from a 2,300-page manual.

“This was the only portrait I was able to complete from start to finish,” explained Tim Hallman, one of the 90 volunteers to help assemble *Trace*, as he stood in front of a Lego portrait of Mohammed Al Roken, an attorney jailed after representing human rights activists in United Arab Emirates. “Spending 10

to 12 hours completing this, there was a connection. Who is this man? I feel a connection to this person, just because I worked on his portrait.”

In an artist's statement, Ai wrote about the prisoners of conscience showcased in *Trace*: “These are all nonviolent people who have lost their freedom because they expressed their ideas, imprisoned for trying to improve their conditions through writing or peaceful protesting. Many of them might stay in jail for the rest of their lives or be forgotten by the general public, but in truth they are heroes of our time.”

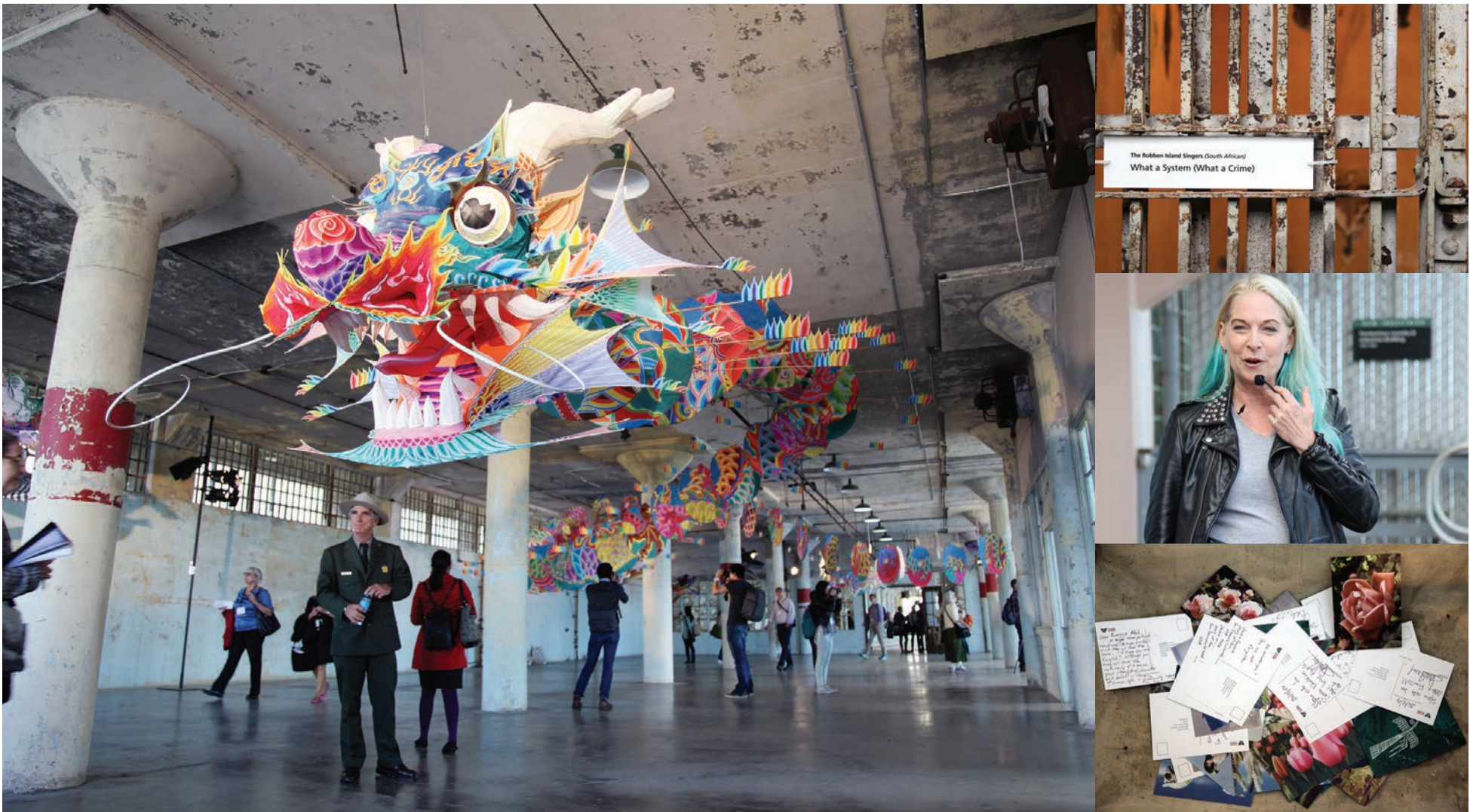
While prominent names such as Nelson Mandela and Myanmar opposition leader Aung San Suu Kyi appear in the Lego portraits, lesser known activists and journalists are also featured. They include Reeyot Alemu, an Ethiopian independent journalist in her early 30s who was jailed after writing critically about issues such as the root causes of poverty and gender equality, and Dashgin Melikov, a 22-year-old youth activist from Azerbaijan who was sent to prison after writing satirical and critical blogs about the government.

Chelsea Manning, the US Army whistleblower formerly known as Bradley Manning who is now serving a 35-year prison sentence for leaking classified military information, is also pictured, as is Snowden.

“One of the over-arching goals for the exhibition is to spur a dialogue on how we globally define liberty, justice, individual rights, and personal responsibility,” Haines wrote to us in an e-mail. “All of the works aim to inspire individual reflection on some of the most pressing social issues of our time.”

Ai has never been to Alcatraz, but he and the design team relied upon architectural renderings, 3-D models, films, books, photographs, maps, and other digital proxies for the physical space on Alcatraz Island to virtually craft the exhibition.

As he began conducting research for the exhibit, “I was especially struck by events related to the Native Americans who once occupied the island to demand their rights to the land and to have their voices be heard,” Ai wrote in an artist's statement. In the 1980s, when Ai lived in New York City, he hung out with famed poet Allen Ginsberg and took thousands of photographs, focusing on themes like gentrification and the city's poor treatment of homeless people.



Alcatraz has historic significance not just as the site of a federal penitentiary — in many ways a symbol of cruelty embodied in the history of the justice system — but for the famous 19-month occupation of Alcatraz in 1969 and 1970. Artifacts from that event are still visible on Alcatraz: Look at the eagle statue mounted above the crumbling administration building, and you will see that the red and white stripes from an American flag were converted by Native American occupiers to read “Free.”

One of the “@Large” sound installations, *Illumination*, highlights

a darker chapter of Native American history. In 1895, 19 Hopi prisoners were incarcerated there for refusing to allow their children to be sent to boarding schools set up by the US government.

To hear it, visitors must enter psychiatric observation cells, small tiled chambers where inmates who had psychotic episodes were held for observation while in their most acute states. The musical chanting piped into one of the observation cells is *Eagle Dance*, a traditional song of the Hopi tribe, recorded in 1964.

Take a short walk into the

penitentiary hospital from the psychiatric observation chambers and the theme of flowers emerges once again, in an installation titled *Blossom*. It features intricate carved porcelain sculptures of white flowers blooming out of bathtubs, sinks, and toilet bowls.

On the day of the public opening, Joe Meade, who was part of the installation team with the FOR-SITE Foundation, watched with his family as members of the public surveyed *Blossom* for the first time.

“I think we’re really lucky in the Bay Area to have this,” he said. “I

think one of the things that you’re going to experience here is that moment when you encounter something, and it’s completely unexpected. That’s a unique opportunity in our lives. ... We’ve already had people in the New Industries Building who were just here as tourists, and they saw someone that they actually knew, imprisoned,” when looking at the *Trace* exhibit.

The final installation, *Yours Truly*, is set in the dining hall. People are invited to send postcards, marked with the birds and flowers of nations where people are incar-

cerated, to political prisoners.

“Today the whole world is still struggling for freedom, and there is nothing ahead but more struggle,” Ai wrote. “Many of my friends are still in jail for utterly nonsensical reasons, and the power that put them there has no respect for the law. In such a situation, only art can reveal the deep inner voice of every individual with no concern for political borders, nationality, race, or religion. This exhibition could not come at a better time — though, when one is fighting for freedom, any time is the right time.” **SFBG**



UPCOMING SHOWS AT THE CHAPEL

WED. 10/1 - FREE IN CHAPEL BAR - MUSIC STARTS AT 8
HUNGRY SKINNY

THU. 10/2 - \$20 - DOORS 7, SHOW 8
WHOGRASS

FRI. 10/3 - \$15 - DOORS 8, SHOW 9
THE FELICE BROTHERS / SPIRIT FAMILY REUNION

SAT. 10/4 - \$25 - DOORS 8, SHOW 9
CIBO MATTO
TALK IN TONGUES

TUE. 10/7 - \$12 ADV / \$14 DOOR - DOORS 7, SHOW 8
WAKY!WAKY!
BEN FIELDS

WED. 10/8 - \$15 - DOORS 8, SHOW 9
AARON BEHRENS & THE MIDNIGHT STROLL

THU. 10/9 - \$25 ADV / \$30 DOOR - DOORS 8, SHOW 9
JUSTIN CURRIE
THE MASTERSONS

FRI. 10/10 - \$16 ADV / \$18 DOOR - DOORS 6:30, SHOW 7:30
EARLY SHOW!
ETHAN JOHNS

FRI. 10/10 - \$25 - DOORS 10:30, SHOW 11
LATE SHOW!
VAUD & THE VILLAINS

SAT. 10/11 - \$12 ADV / \$15 DOOR - DOORS 8, SHOW 9
NVO
MATERIALIZED / CAVALIER

SUN. 10/12 - \$15 ADV / \$18 DOOR - DOORS 8, SHOW 9
BRENDAN JAMES

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THURS. OCT. 2 - DOORS 7 / SHOW 8 - \$16 ADV. / \$18 DOOR
ONES TO WATCH WITH SKYPE PRESENT
MOON TAXI
-ANIMAL STYLE TOUR-
THE LONELY WILD - THE BAD JONES

FRI. OCT. 3 GLASS ANIMALS - SOLD OUT - THANK YOU!

SUN. OCT. 5 - DOORS 7 / SHOW 8 - \$20 ADV. / \$20 DOOR
LUCINDA WILLIAMS

MON. OCT. 6 - DOORS 7 / SHOW 8 - \$15 ADV. / \$15 DOOR
GOLDENVOICE PRESENTS
PALOMA FAITH
LIAM BAILEY

TUES. OCT. 7 - DOORS 7 / SHOW 8 - \$31 ADV. / \$31 DOOR
AN EVENING WITH
GET THE LED OUT
-THE AMERICAN LED ZEPPELIN-

THURS. OCT. 9 - DOORS 7:30 / SHOW 8 - \$13 ADV. / \$16 DOOR
ROYAL JELLY
THE HIGHWAY POETS
MARTY O'REILLY & THE OLD SOUL ORCHESTRA

FRI. OCT. 10 UNCLE ACID & THE DEADBEATS - SOLD OUT - THANK YOU!

SAT. OCT. 11 - DOORS 8 / SHOW 9 - \$16 ADV. / \$16 DOOR
BAHAMAS
BASIA BULAT

MON. OCT. 13 WALK THE MOON - SOLD OUT - THANK YOU!

TUES. OCT. 14 - DOORS 7:30 / SHOW 8 - \$16 ADV. / \$16 DOOR
BURGER RECORDS CARAVAN OF STARS FEAT.
TOGETHER PANGAEA
MOZES & THE FIRSTBORN
THE MEMORIES - AJ DAVILA & TERROR AMOR

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JUSTIN TOWNES EARLE
AMERICAN AQUARIUM

SAT. OCT. 4 - DOORS 8 / SHOW 9 - \$25 ADV. / \$25 DOOR
DAWES
CAITLIN ROSE

MON. OCT. 6 THE DRUMS - SOLD OUT - THANK YOU!

TUES. OCT. 7 - DOORS 7 / SHOW 8 - \$21 ADV. / \$21 DOOR
THE THURSTON MOORE BAND
SEBADOH

WED. OCT. 8 - DOORS 7 / SHOW 8 - \$16 ADV. / \$16 DOOR
THE KING KHAN & BBQ SHOW
ISAAC ROTHER & THE PHANTOMS

THURS. OCT. 9 - DOORS 8 / SHOW 9 - \$22 ADV. / \$22 DOOR
GOLDENVOICE PRESENTS
GUSGUS
KIKO KING - CREATIVEMAZE

FRI. OCT. 10 - DOORS 7 / SHOW 8 - \$20 ADV. / \$25 DOOR
DR. ROCK & LATIN ROCK INC. PRESENT
PURO BANDIDO
-35th ANNIVERSARY-
CROSSFIRE - SOL TAVEL

SAT. OCT. 11 - DOORS 8 / SHOW 9 - \$21 ADV. / \$23 DOOR
CHRISTOPHER OWENS
THE TYDE
CARLETTA SUE KAY

MON. OCT. 13 - DOORS 7 / SHOW 8 - \$21 ADV. / \$21 DOOR
SAM AMIDON
WITH BILL FRISELL & SHAHZAD ISMAILY
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ARTS + CULTURE DANCE

URSA MAJOR: HENNESSY IN COSTUME
ON MARKET STREET PHOTO BY MARK MCBETH

Bearing it all

..... Keith Hennessy offers a work-in-progress showing of solo 'Bear/Skin'

BY ROBERT AVILA
arts@sfbg.com

DANCE Whatever else Keith Hennessy's homespun ritual *Bear/Skin* offered its audience last Wednesday night at the Joe Goode Annex, it brought the rain. One night's worth fell on the thirsty ground and into a record-making drought, displaying itself marvelously on the clothes and flattened hair of the last audience members to wander in as Hennessy walked about the postindustrial performance space in fuchsia track shorts prepping the show, his first solo since 2008's Bessie-winning *Crotch*.

A white teddy bear recognized from that earlier solo sat propped against a far wall of the stage area, beside a white rabbit, though from some angles you'd miss them both thanks to one of two large silvery obelisks that stood nearby — both composed of Mylar sheets hoisted maybe 10 and 14 feet high on wire rigging. More of the material was stuffed into an oversized Mission Street market bag, among other colorful piles and pools of materials around the floor of the white utilitarian box theater, much of it referenced in the single-page program: "Floral tights, inheritance from Remy Charlip; plaid blanket skirt, inheritance from my family; pompom tail, Lisu people in northern Thailand; embroidered neck piece, fabric market in Dakar, Senegal; credit cards, personal collection."

Personal objects and personal history would soon reverberate with a collective consciousness, a political and animal consciousness, in a sacramental performance that, among other things, seemed to limn the potential for an alternative destiny on an ever more blighted planet. (In an alternately hushed and rustling moment later that night, those extra space blankets covered the audience, almost as if to shield it for a moment, not from space rays, but from all the noxious energy beamed from every orifice of a loud, lurid, snooping, thieving hydra that is entirely local.)

The first incarnation of *Bear/Skin* was in spring 2013 at Subterranean Art House in Berkeley, during an edition of the roving monthly performance series of East-Bay collective SALTA. It was the centenary of Stravinsky's *The Rite of Spring*, an avant-garde assault on convention that became a modernist classic. Hennessy both addressed it and appropriated a key part of it, not reverently but critically and creatively. His partly impromptu and wholly brilliant 40-min-

ute performance was built around a comical bear suit, a feed-backing microphone, intimate direct address, a discussion of three "suicide economies," and his re-creation of the last section of Vaslav Nijinsky's choreography in that seminal ballet — a series of dozens of jagged leaps that Hennessy's middle-aged body essayed with remarkable, heaving

determination, doubling the ballet's sacrificial climax with one of his own.

These elements are all retained in the latest iteration, though amid further elaboration, not all of which works equally well. The aforementioned moment with the audience under Mylar blankets acts as a bridge between two rough halves, as Hennessy, donning the personal articles and totems listed in the program, reemerges as a glittery thrift-store shaman amid a Hardkiss track and a scattering of patterned laser light. The piece builds intelligently, shrewdly toward this new climax, with a kind of honesty few artists can manage so well. But it both broadens and dilutes those original components in a progression of movements that feels more rigid, less fluid, while not necessarily adding depth to the themes or experience.

At the same time, *Bear/Skin* will continue to evolve. It's slated for more San Francisco and

East Bay showings in January, right after it returns from New York, where young but astute maven of contemporary dance-performance Ben Pryor has slotted it into 2015's American Realness festival. It is a must-see.

Moreover, some of the newer elements are commanding — especially an original poem near the beginning, an inspired response to epidemic police violence. Hennessy speaks with pounding legs and trembling form, in a furious rapid-fire monotone that evokes the banal bullets of Hollywood's white male machine-gun entertainment. If that sounds didactic, it is and it isn't — which is to say, it is only in the best sense of a clear, precise blow. Hennessy is not just an inimitable but also a highly skilled performer, and the intersection of his political awareness and his performance "realness" is a purposefully relaxed, open and porous zone in which a genuine sense of moment rises gently but surely, like some measure of the miraculous or of simple joy, some small grace; a little rain maybe for a world on fire. **SFBG**

www.circozero.org





DOGS RULE AT JACK LONDON SQUARE’S “PAWS ON THE SQUARE” EVENT WED/1.

Listings are compiled by Guardian staff. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Selector.

WEDNESDAY 1

Roxanne Dunbar-Ortiz City Lights Bookstore, 261 Columbus, SF; www.citylights.com. 7pm, free. The author reads from her new book *An Indigenous Peoples' History of the United States*. Dunbar-Ortiz also appears at a KPFA-hosted event, Thu/2, 7:30pm, \$15, First Congregational Church of Berkeley, 2345 Channing, Berk.

“A History of LGBTQ Activist Spaces ... Where You Least Expect Them” Shaping San Francisco, 518 Valencia, SF; www.foundsf.org. 7:30-9:30pm, free. Kick off LGBTQ History Month with this public talk about queer historic sites and events in SF. With Glenna McElhinney, Gerard Koskovich, Shayne Watson, and Donna Graves.

“Make Your Voice Heard: The Intersection of Craft, Creativity, and Activism” Booksmith, 1644 Haight, SF; www.booksmith.com. 7:30pm, free. Makeshift Society founder Rena Tom moderates this panel discussion with writer-designer-makers Betsy Greer, Kim Werker, and Leanne Prain.

“Paws on the Square” Jack London Square, Broadway and Embarcadero, Oak; www.jacklondonsquare.com. 5-7pm, free. Continues every Wed through Oct 29. Bring your four-legged friend for doggy snacks, pet psychics and caricature artists, doggie massages and musical chairs, Oakland PD K-9 demos, and more.

Charles Soule Comix Experience, 305 Divisadero, SF; www.comixexperience.com. 4-7pm, free. The comics author (*Death of Wolverine*, *She-Hulk*, *Swamp Thing*, and others) signs his work.

“Subversive Histories” West Branch, Berkeley Public Library, 1125 University, Berk; www.bplf.org. 6:30pm, free (seating is limited). Author Seth Rosenfeld (*Subversives: The FBI's War on Student Radicals*) discusses the 50th anniversary of the Free Speech Movement with UC Berkeley's Tom Leonard.

THURSDAY 2

Andrea Martin Book Passage, 1 Ferry Building, SF; www.bookpassage.com. 7pm, free. The veteran actress and comedian discusses her memoir, *Lady Parts*.

SATURDAY 4

Alternative Press Expo Fort Mason Center, Festival Pavilion, 2 Marina, SF; comic-con.org/ape. Today, 11am-7pm; Sun/5, 11am-6pm. \$10-20. APE is back to celebrate alternative and

small-press comics in a new venue, with a guest list that includes Bob Fingerman, Faith Erin Hicks, Ed Piskor, Paul Pope, Jason Shiga, and many more.

“Oaktoberfest” Fruitvale at MacArthur, Oak; www.oaktoberfest.org. 11am-6pm, free. Family-friendly craft beer festival, with over 30 participating local breweries, a Bavarian big band and dancers, German food vendors, and more.

“Open City/Art Cit Art and Ideas Festival” Yerba Buena Center for the Arts, 701 Mission, SF; www.ybca.org. 11am-8pm, free. YBCA and Institute for the Future present art installations, speakers, participatory activities, and more at this in-depth exploration of how to build a city that's more open, creative, and inclusive.

SUNDAY 5

Castro Street Fair, Castro at Market, SF; www.castrostreetfair.org. 11am-6pm, free (donate at the gate to get \$1 off at fair beverage booths). Five different entertainment areas (including a main stage, a “legends” stage, and “Barnaby’s World of Wonderment”) highlight this annual event, which was founded by Harvey Milk in 1974. Performers include Big Dipper, Pop Rocks, puppets from *Avenue Q*, the Monster Show, and more.

Japanese Sumo Champions Exhibition Japantown Peace Plaza, Post at Buchanan, SF; www.japancentersf.com. 11am-5pm, free. Learn about life as a modern-day warrior (and watch them in action) at this Sumo exhibition, featuring world champion Byamba, US champ Kelly, and Yama, “the heaviest Japanese human being EVER!”

“Queerly Berkeley” Brazil Café, 1960 University, Berk; www.queerlyberkeley.org. 3-6pm. \$10-30. Build community with LGBTQ folks and allies at this benefit for the Pacific Center, one of the country’s oldest LGBTQ centers.

MONDAY 6

John Lahr Geary Theater, 415 Geary, SF; www.act-sf.org. 7pm, free (tickets must be reserved at www.act-sf.org/lahr). The Tony winner, drama critic, and prolific author discusses *Tennessee Williams: Mad Pilgrimage of the Flesh* with American Conservatory Theater’s Carey Perloff.

TUESDAY 7

Diane di Prima Koret Auditorium, San Francisco Main Library, 100 Larkin, SF; www.citylights.com. 6:30pm, free. The Beat legend and former San Francisco poet laureate reads from her first new work in 30 years, *The Poetry Deal*.

Dr. Laurie Marker Pegasus Books Downtown, 2349 Shattuck, Berk; www.pegasusbookstore.com. 7:30pm, free. Marker, a leading cheetah expert, and photographer Suzi Eszterhas discuss their book, *A Future for Cheetahs*. **SFBG**

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For complete stage listings, visit www.sfbg.com.

THEATER

OPENING

Absolutely Fabulous Stage Werx, 446 Valencia, SF; www.eventbrite.com/e/absolutely-fabulous-absolutely-fab-tickets-12641718721. \$15-35. Opens Thu/2, 8pm. Runs Thu, 8pm; Fri, 11pm. Through Dec 12. The hit British sitcom takes the stage thanks to the Royal British Comedy Theatre — despite its name, an SF company with a cast that includes Terrence McLaughlin, ZsaZsa Lufthansa, Annie Larson, Dene Larson, and Raya Light.

Adventures of a Black Girl: Traveling While Black Brava Theater Center, 2781 24th St, SF; www.brava.org. \$15. Opens Fri/3, 8pm. Runs Fri-Sat, 8pm; Sun, 3pm. Through Oct 26. Edris Cooper-Anifowoshe performs her funny, poignant exploration of the impact of African migration.

Die! Mommie, Die! New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Previews Fri/3-Sat/4 and Oct 10, 8pm; Sun/5, 2pm. Opens Oct 11, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through Nov 2. New Conservatory Theatre Center performs Charles Busch’s campy comedy.

Do I Hear a Waltz? Eureka Theatre, 215 Jackson, SF; www.42ndstmoon.org. \$25-75. Previews Wed/1-Thu/2, 7pm; Fri/3, 8pm. Opens Sat/4, 8pm. Runs Wed-Thu, 7pm; Fri, 8pm; Sat, 6pm; Sun, 3pm (also Oct 11, 1pm). Through Oct 19. 42nd Street Moon opens its 22nd season with this 1960s-set tell of a lonely American tourist (Tony nominee Emily Skinner) vacationing in Venice.

Yeast Nation (the triumph of life) Victoria Theatre, 2961 16th St, SF; www.rayoflighttheatre.com. \$25-36. Previews Thu/2, 8pm. Opens Fri/3, 8pm. Runs Wed-Sat, 8pm (Sat/4, show at 7pm; additional shows Oct 25 and Nov 1, 2pm). Through Nov 1. Ray of Light Theatre performs the West Coast premiere of the new rock musical by Greg Kotis and Mark Hollmann (*Urinetown*).

BAY AREA

The Great Tragedies: Mike Daisey Takes on Shakespeare Bruns Amphitheater, 100 California Shakespeare Theater Way, Orinda; www.calshakes.org. \$40-45. Opens Thu/2, 7:30pm. Runs Thu, 7:30pm; Fri-Sat, 8pm; Sun, 7pm. Through Oct 12. The storyteller puts his unique spin on *Romeo and Juliet*, *Hamlet*, *Macbeth*, and *King Lear*.

The Whale Marin Theatre Company, 397 Miller, Mill Valley; www.marintheatre.org. \$35-58. Previews Thu/2-Sat/4, 8pm; Sun/5, 7pm. Opens Tue/7, 8pm. Runs Tue and Thu-Sat, 8pm; Wed, 7:30pm; Sun, 7pm. Through Oct 26. Marin Theatre Company performs Samuel D. Hunter’s drama about a 600-pound man who reconnects with his troubled teenage daughter.

ONGOING

The Barbary Coast Revue Sub/Mission Gallery, 2183 Mission, SF; www.barbarycoastrevue.com. \$28. Sat, 8pm. Through Nov 29. Join Mark Twain on an interactive musical tour of Gold Rush-era San Francisco.

Cock New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Wed-Sat, 8pm; Sun, 2pm. Through Oct 12. New Conservatory Theatre Center performs Michael Bartlett’s comedy about a man who meets the woman of his dreams — while on a break from dating his boyfriend.

Each and Every Thing Marsh San Francisco Main Stage, 1062 Valencia, SF; www.themarsh.org. \$20-50. Thu/2-Fri/3, 8pm; Sat/4, 5pm. The latest solo show from celebrated writer-performer Dan Hoyle (*Tings Dey Happen*, *The Real Americans*) winds a more random course than usual across the country and abroad but then that’s the idea — or at least Hoyle warns us, right after an opening encounter with a touchy young white supremacist, that the trip he’s taking us on is a subtle one. Displaying again his exceptional gifts as a writer and protean performer, Hoyle deftly embodies a set of real-life encounters as a means of exploring the primacy and predicament of face-to-face communication in the age of Facebook. With the help of director Charlie Varon (who co-developed the piece with Hoyle and Maureen Towey), this comes across in an entertaining and swift-flowing 75-minute act that includes a witty rap about “phone zombies” and a Dylan-esque screed at a digital detox center. But the purported subject of connection, or lack thereof, in our gadget-bound and atomized society is neither very original nor very deeply



explored — nor is it necessarily very provocative in a theater, before an audience already primed for the live encounter. Far more interesting and central here is Hoyle’s relationship with his old college buddy Pratin, an Indian American in post-9/11 America whose words are filled with laid-back wisdom and wry humor. Also intriguing is the passing glimpse of early family life in the Hoyle household with Dan’s celebrated artist father, and working-class socialist, Geoff Hoyle. These relationships, rather than the sketches of strangers (albeit very graceful ones), seem the worthier subjects to mine for truth and meaning. Indeed, there’s a line spoken by Pratin that could sum up the essence of Hoyle’s particular art: “It’s so much better,” he says, “when you find yourself in other people than when you just find yourself.” Hoyle’s real frontier could end up being much more personal terrain, much closer to home. (Avila)

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$32-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow’s musical comedy revue all about food.

Ideation San Francisco Playhouse, 450 Post, SF; www.sfpplayhouse.org. \$20-120. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm); Sun, 2pm. Through Nov 8. SF Playhouse performs the world premiere of Aaron Loeb’s darkly comic suspense thriller.

The Late Wedding Thick House, 1695 18th St, SF; www.crowdedfire.org. \$15-35. Wed-Sat, 8pm. Through Oct 11. Crowded Fire Theater performs a world premiere commission by Christopher Chen, a “journey of the soul” inspired by the work of Italian fabulist novelist Italo Calvino.

Noises Off! Shelton Theater, 533 Sutter, SF; www.sheltontheater.org. \$38. Thu-Sat, 8pm. Through Oct 25. Shelton Theater performs Michael Frayn’s outrageous backstage comedy.

Old Hats ACT’s Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-120. Wed-Sat, 8pm (also Sat, 2pm); Sun, 2pm. Extended through Oct 12. American Conservatory Theater presents Tony winners Bill Irwin and David Shiner in the West Coast premiere of Signature Theatre’s story of “clowns getting older — and even crazier.”

Pippin Golden Gate Theatre, 1 Taylor, SF; www.shnsf.com. \$45-210. Tue-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through Oct 19. This new production of Roger O. Hirson and Stephen Scharztz’s 1972 musical won the 2013 Tony for Best Revival of a Musical.

Ransom, Texas Tides Theatre, 533 Sutter, SF; www.tidestheatre.org. \$10-30. Opens Thu/2, 8pm. Runs Thu-Sat, 8pm. Through Oct 18. Virago Theatre Company performs William Bivins’ Texas-set tale of escalating tension between a father and son.

Semi-Famous: Hollywood Hell Tales from the Middle New venue: Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$20-100. Sat, 8:30pm; Sun, 7pm. Through Oct 19. Don Reed’s latest solo show shares tales from his career in entertainment.

Slaughterhouse Five Gough Street Playhouse, 1620 Gough, SF; www.custommade.org. \$20-50. Thu-Sat, 8pm; Sun, 7pm (also Sun, 3pm). Through Oct 12. Custom Made Theatre Co. performs Eric Simonson’s adaptation of the classic Kurt Vonnegut’s semi-autobiographical novel.

Too Much Light Makes the Baby Go Blind Boxcar

Theatre, 505 Natoma, SF; www.sfn eofuturists.com. \$11-16. Fri-Sat, 9pm. Ongoing. The Neo-Futurists perform Greg Allen’s spontaneous, ever-changing show that crams 30 plays into 60 minutes.

BAY AREA

An Audience with Meow Meow Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; www.berkeleyrep.org. \$29-89. Tue and Thu-Sat, 8pm (also Sat and Oct 16, 2pm); Wed and Sun, 7pm (also Sun, 2pm). Through Oct 19. This self-styled “musical play” by a winking “post-post-modern” diva (the vocally and comically talented Australian chanteuse Meow Meow) is in fact much thinner than either category suggests — more like a tired music hall variety act. Written by Meow Meow and adapted and directed by Kneehigh’s Emma Rice, the routines are premised on the imperiousness and insecurities of a soi-disant megastar whose band and stage crew gradually abandon her, leaving her alone with her adoring audience. While there are one or two musical moments worth perking up a little for — in particular a vocally potent version of “Ne Me Quitte Pas,” and a mood-shifting rendition of Hans Eisler and Bertolt Brecht’s “The German Miserere” that feels incongruous here, like part of another and better show — the going is otherwise tough, the narrative forced and clunky in the extreme. Rice’s staging not only lacks inspiration but comes with a dismal abundance of low-hanging call-out-the-audience participation laughs. Barry Humphries’ Dame Edna (presumably an inspiration here) could get away with this get-the-guests approach, being a weightier and far wittier character. But here it comes across as a desperate attempt to sell a poorly written sketch supporting some unevenly appealing musical numbers. (Avila)

Fire Work Live Oak Theatre, Live Oak Park, 1301 Shattuck, Berk; www.theatrefirst.com. \$10-30. Fri-Sat, 8pm; Sun, 5pm. Through Oct 19. TheatreFirst presents the world premiere of Lauren Gunderson’s romantic comedy.

House and Garden Pear Avenue Theatre, 1220 Pear, Mtn View; www.thepear.org. \$10-35. Thu/2-Sat/4, 8pm (also Sat/4, 2pm); Sun/5, 2pm. Pear Avenue Theatre performs Alan Ayckbourn’s two interlocking but separate comedies, a unique theatrical experience in which the audience stays put and the actors travel between adjacent theaters, performing each play at the same time.

Life Could Be a Dream Center REPerTory Company, Leshner Center for the Arts, 1601 Civic, Walnut Creek; www.centerrep.org. \$37-66. Wed/1, 7:30pm; Thu/2-Sat/4, 8pm; Sun/5, 2:30pm. Center REPerTory Company performs Roger Bean’s doo-wop musical.

Lovebirds Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$20-100. Fri, 8pm; Sat, 8:30pm. Through Oct 18. Marga Gomez brings her solo show to Berkeley after runs in SF and NYC.

The New Electric Ballroom Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$20-30. Wed/1-Thu/2, 7pm; Fri/3-Sat/4, 8pm; Sun/5, 2pm. Shotgun Players performs Enda Walsh’s poetic nightmare about three sisters who are obsessed with their memories.

Year of the Rooster La Val’s Subterranean, 1834 Euclid, Berk; <http://impacttheatre.com>. \$10-25. Thu-Sat, 8pm; Sun, 7pm. Through Oct 12. Impact Theatre performs Eric Dufault’s comedy, told from the point of view of a rooster that enters cockfights. **SFBG**

FILM



PLASTIC MAN
JERRY ROSS BARRISH
AND HIS CREATIONS

You better recognize

Under-the-radar artists (and a misunderstood legend) get their due in MVFF docs

BY CHERYL EDDY
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MILL VALLEY FILM FESTIVAL The Mill Valley Film Festival opens with selections by Oscar nominees (*Men, Women & Children* director Jason Reitman), winners (*The Homesman* director Tommy Lee Jones), and multiple winners (Hilary Swank stars in *The Homesman*). But while MVFF prides itself on star power, it's also a champion of unsung artists, exemplified by a quartet of documentaries in this year's lineup.

Robert A. Campos and Donna LoCicero's *3 Still Standing* charts the careers of veteran San Francisco comedians Will Durst, Johnny Steele, and Larry "Bubbles" Brown. All were integral members of SF's booming stand-up scene in the 1980s, and seemed destined to emulate breakout stars Robin Williams and Dana Carvey (both are interviewed; the film is dedicated to Williams). The giddy energy contained in footage from the Holy City Zoo, where Williams got his start, is undeniable. For a hot minute — Durst won a prestigious comedy contest; Brown brought his self-deprecating digs to *The Late Show with David Letterman*; Steele scored a big-shot agent — fame, or at least lucrative TV and movie deals, seemed inevitable.

The doc jumps ahead 20 years without ever pinning down why superstardom proved elusive, but there were some obvious factors: The comedy-club scene cooled, and most of the big names moved to Los Angeles' greener pastures. And one gets the sense that none of the men longed to play a goofy neighbor on some generic sitcom; the paycheck would've been nice, sure, but to hear them discuss the joys of stand-up suggests they've come to embrace living the dream on a slightly smaller scale. The crisply-edited *3 Still Standing* benefits enormously from the fact that everyone interviewed is hilarious — with responses spiraling into riffs — though it might've been interesting, as part of the film's then-and-now structure, to look at SF's current indie comedy scene, which is livelier than it's been in years thanks to venues like Lost Weekend's Cinecave. (Fodder for a

future doc, perhaps?) Along with a trio of screenings, *3 Still Standing's* festivities include a Sat/4 performance with Durst, Brown, and Steele, plus Sun/5's Robin Williams: A Celebration, a free showing of clips culled from the late great's many MVFF appearances.

As it happens, Durst turns up in another MVFF doc about an SF artist whose career path has been highly unpredictable. Settling into *Plastic Man: The Artful Life of Jerry Ross Barrish* knowing nothing about its subject, the viewer might be forgiven for thinking that William Farley's doc (produced by MVFF programmer Janis Plotkin) is about an elderly

art-world observer. In other words, trash ain't hip. But his work is whimsical and cleverly crafted, and it makes people happy — enough that Barrish scores a huge project at the end of the film that locals just might recognize.

German director Doris Dörrie (2002's *Enlightenment Guaranteed*, 2007's *How to Cook Your Life*) travels to Mexico City for the meticulously observed *Que Caramba es la Vida*, about female musicians who've added their talents to the male-dominated mariachi world. We meet three segments of this rarefied group. First, there's a single mother who frequents gritty mariachi hotspot Plaza Garibaldi. "It's horrible being surrounded by men," she bitterly reports, but as soon as she croons her first staggeringly soulful note, it's apparent why she's pursued such a difficult line of work. Mariachi is less fraught for the other subjects, whose outlook on the culture's sexism is mitigated by the fact that they perform in groups that are extensions of their own



sculptor who delights in crafting figures of people and animals from found objects made of plastic.

And it is — but Jerry Ross Barrish also happens to be the son of a professional boxer (who had Mafia connections). He's been a bail bondsman since 1961 (a staunch progressive, he bailed out Berkeley's free speech protesters in '64, San Francisco State rioters in '68, and multiple Black Panthers). He's a San Francisco Art Institute-trained filmmaker who acted in a 1974 George Kuchar short before making his first feature, 1982's *Dan's Motel*, which landed him a spot in New York's prestigious "New Directors/New Films" series. (His final film, 1989's *Shuttlecock*, co-starred Durst.) Oh, and there was also that DAAD award he won in 1986, which enabled him to live in Berlin for a time and play a director in Wim Wenders' *Wings of Desire* (1987).

It's an incredible life story, and *Plastic Man* — buoyed by Beth Custer's dynamic score — manages to cram in all of the above, while keeping its focus trained on Barrish's present artistic passions. He has trouble selling his work or getting gallery representation because "the plastic is holding him back," according to one

families. There are the housewives who comprise Las Estrellas de Jalisco, singing melodramatic tunes at birthday parties or — in *Que Caramba's* most moving sequence — during a Day of the Dead memorial. Most delightfully, there are the "still standing" members of Mexico's first all-female mariachi troupe, 50 years on but still full of energy and rousing vocals.

The final film in this gang of four is presented as part of a tribute to its maker, Chuck Workman, the editing wizard behind those rapid-fire montages that pop up on Oscar telecasts. In *Magician*, Workman takes on Orson Welles, whose 1941 *Citizen Kane* is often called the greatest film ever made — but who suffered a subsequent career of studio interference, budgetary woes, and general creative frustration. "He was the patron saint of indie filmmaking," Richard Linklater asserts, a theory amply supported by this essential primer of Welles film and interview footage, expertly stitched together with Workman's trademark flow. **SFBG**

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Bridgeworthy: More Mill Valley Film Festival picks

CLOUDS OF SILS MARIA

Olivier Assayas, US/France/Switzerland/Germany
Fri/3, 8:45pm, Sequoia; Mon/6, 1pm, Smith Rafael

A cunning backstage drama occupying the middle ground between Olivier Assayas' naturalistic dramas and reality-bending puzzles, *Clouds of Sils Maria* is set in the Swiss Alps and more nearly in the charged intimacy



between an aging actress (Juliette Binoche) and her young assistant (Kristen Stewart). The grand dame has been cast in the same play in which she made her name decades earlier, only now she's playing the older half of a Sapphic duo. "The play's the thing," and as actress and assistant rehearse lines they are simultaneously testing the bounds of their shared privacy. Further complicating things, Assayas's brash characterization of the young starlet (Chloë Grace Moretz) cast opposite Binoche in the play invariably recalls Stewart's own tabloid trials; like any hall of mirrors, entering *Clouds of Sils Maria* is much simpler than finding your way out. Assayas certainly isn't the first filmmaker to examine slippages between actor and role, and yet he seems uniquely sensitive to rendering performance as simultaneously being a matter of artifice and absorption — the fact that it's never entirely one thing or the other is what keeps things interesting. (Max Goldberg)

DRACULA VS. FRANKENSTEIN

Al Adamson, US, 1971
Fri/3, 10pm, Smith Rafael

MVFF had the bright idea this year of inviting Metallica to be its artists-in-residence, with each of the four members selecting a new or revival feature for the program. The most eccentric choice by far is guitarist and diehard horror fan Kirk Hammett's. Drive-in schlock king Al Adamson's 1971 cult classic is a triumph of lurid incoherence starring genre veterans Lon Chaney Jr. and J. Carrol Naish, the director's busty peroxidized wife, Regina Campbell, Russ Tamblyn of 1961's *West Side Story* (and Adamson's 1969 biker epic *Satan's Sadists*), and as Count Dracula, one Zandor Vorkov — aka Roger Engel, a goateed stockbroker who got the part because the filmmakers couldn't afford forking out \$1,200

for their first choice, John Carradine. Cobbled together from stock footage, a prior abandoned feature, and whatever trendy ideas came to mind (LSD, biker gangs, etc.), *Dracula vs. Frankenstein* is the ultimate exploitation-movie example of make-do disorder so profound it achieves a sort of surrealist genius. (Dennis Harvey)

IMPERIAL DREAMS

Malik Vitthal, US
Sat/4, 5:30pm, Lark; Sun/5, 2pm and Oct 8, 11:30am, Smith Rafael

Focused on survival rather than violence, Malik Vitthal's accomplished first feature offers a strong riposte to those who dismiss crime in African American communities as some kind of pervasive racial characteristic. Released from a prison stint on an assault charge, Bambi (John Boyega) wants nothing more than to keep his nose clean and reconnect with his 4-year-old son (played by twins Ethan and Justin Coach). The latter has been raised — if you can call it that — by Bambi's strung-out mother (Kellita Smith) and drug-dealing uncle (Glenn Plummer); the boy's own mother (Keke Palmer) is still stuck in prison herself on an unrelated charge. It's no healthy environment for a kid, or an adult either, since the uncle keeps trying to force Bambi back into illegal doings. Our protagonist can't get a job without a driver's license; can't get a license without paying the back child support his imprisoned ex didn't even file for; as a parolee, can't move into government housing with his brother (Rotimi Akinsho); and can't seem to make a move without local cops suspecting the worst of him. This low-key, Watts-set drama is sobering but not hopeless, and the tenderness



between father and son never feels like a sentimental ploy. (Harvey)

DIPLOMACY

Volker Schlöndorff, France
Sat/4, 8pm, Sequoia; Oct. 8, 3:30pm, Smith Rafael

Based on Cyril Gely's play — itself inspired by real-life events — this drama from Volker Schlöndorff (1979's *The Tin Drum*) is set during the waning days of World War II and stars the actors who originated

the stage roles: Niels Arestrup as weary German military governor von Choltitz, and André Dussollier as crafty Swedish consul-general Nordling. *Diplomacy* puts a tighter focus on chaotic Paris, circa August 1944, than previous works (like 1966's similarly-themed *Is Paris Burning?*), with most of the action confined to a hotel suite as the men discuss von Choltitz' orders, handed down from a spiteful Hitler, to blow up Paris as the Allies loom. Nordling's negotiating skills are already known by history, but how he got there, as imagined here, makes for tense, tightly-scripted and -acted viewing. (Cheryl Eddy)

CHARLIE'S COUNTRY

Rolf de Heer, Australia, 2013
Sun/5, 7:45pm, Lark; Oct. 8, noon, Sequoia

David Gulpilil memorably made his film debut as the nameless aboriginal youth whose ability to live off the land in harsh Outback terrain saves two lost British children in Nicolas Roeg's 1971 *Walkabout*. Forty-three years later he's an embittered hostage to "civilization" yearning for that near-extinct way of life. Living on a reservation in northern Australia, chafing under the regulations of well-intentioned government overseers, he tries to regain some sense of independence and harmony with nature by hunting — only to have his weapons confiscated. Peers who remember traditional ways are dying out or being hauled off to urban hospitals where they feel completely alienated. This latest from ever-idiosyncratic Aussie director Rolf de Heer (2006's *Ten Canoes*) is one of his more conceptually simple efforts, sans elements of fantasy, black humor, or outrageousness. But it's all the more poignant for its clear-eyed purity of intent. (Harvey)

GETT: THE TRIAL OF VIVIANE AMSALEM

Ronit Elkabetz + Shlomi Elkabetz, Israel/France/Germany
Mon/6, 7:30pm, Sequoia; Oct. 8, 6pm, Smith Rafael

Ever felt trapped in a relationship? Odds are what you went through was nothing compared to the maximum-security imprisonment suffered by the titular protagonist in siblings Ronit and Shlomi Elkabetz's Israeli drama. The former plays a middle-aged woman who was married off at age 15, and three decades of incompatibility later has decided the only solution is divorce. (By this point she's already lived separately with most of their children for several years, supporting them with her own work.) But that can only be granted

by a Rabbinical Court whose three members seem to see almost no reason why man should put asunder what God purportedly joined together in matrimonial contract. Seemingly out of sheer spite, the strictly religious (and humorless) husband played by Simon Abkarian further drags the process out for months, even years by refusing to cooperate when he doesn't flat-out refuse to show up for mandated court sessions. Set entirely in the plain courtroom, this Israeli Oscar submission is claustrophobic both physically and psychologically — the strangling sensation of being in a situation our heroine's culture and laws won't permit escape from is excruciating at times. (Harvey)

WHAT WE DO IN THE SHADOWS

Jermaine Clement + Taika Waititi, US/New Zealand
Tue/7, 7:45pm, and Oct. 9, 4pm, Smith Rafael

Before you groan "Oh no, not *another* mockumentary horror spoof," be informed that this is THE mockumentary horror spoof, rendering all other past and prospective ones pretty well unnecessary. *Vijago* (Taika Waititi) is our 379-year-old principal guide as a film crew invades the decrepit Wellington, New Zealand, home he shares with three other



undead bloodsuckers: Callow newbie Deacon (Jonathan Brugh), who refuses to do his assigned domestic chores; medieval Transylvanian warlord Vladislav (Jermaine Clement), still "a bit of a perv" torture-wise; and Nosferatu-looking mute Petyr (Ben Fransham), who's scarier than the rest of them combined. When the latter recklessly "turns" local layabout Nick (Cori Gonzalez-Macuer), his loose lips — really, you don't want to go around telling every pub acquaintance "I'm a vampire!" when you really *are* — threaten this fragile commune of murderous immortals. Though it loses steam a bit toward the end, *Shadows* is pretty hilarious for the most part, with its determined de-romanticizing of vampire clichés from Bram Stoker to *Twilight*. (Harvey)

THE THEORY OF EVERYTHING

James Marsh, UK/US
Oct. 9, 7pm, Smith Rafael
It's instant attraction when Stephen

Hawking (Eddie Redmayne) meets Jane Wilde (Felicity Jones), though a dark cloud passes over the sweet romance between the Cambridge students when Stephen learns he has motor neuron disease. The odds are against them, but they get married anyway; as Stephen's fragile condition worsens, his fame as a brilliant physicist grows. Though *The Theory of Everything* suffers from biopic syndrome (events are simplified for dramatic convenience, etc.), director James Marsh (2008's *Man on Wire*), working from Jane Hawking's memoir, does offer an intimate look at an extraordinary marriage that ultimately failed because of utterly ordinary, ultimately amicable reasons. In the end, the performances are far more memorable than the movie itself, with Redmayne's astonishingly controlled physical performance matched scene for scene by Jones' wide-rangingly emotional one. (Eddy)

IN ORDER OF DISAPPEARANCE

Hans Petter Moland, Norway/Sweden/Denmark
Oct. 10, 5:45pm, Smith Rafael; Oct 12, 2:45, Sequoia.

Stellan Skarsgård makes like Liam Neeson in this bloody yet droll revenge saga. His unfortunately named Nils Dickman is a Swedish émigré living in a remote Norwegian community, working as a snow plowman. When their only son is kidnapped and killed — the innocent victim of a co-worker's stupid plan to steal cocaine from major-league drug traffickers — his wife bitterly assumes he must have been the hapless addict that circumstances paint him as. But Nils refuses to accept that explanation, his own dogged investigations (and heavy fist) soon exposing a complex web of goons responsible, most notably rageaholic vegan racist villain Ole (Pal Sverre Hagen). He triggers full-scale war between local and Serbian crime factions to eliminate those few perps he doesn't off himself — an ever-rising body count marked by onscreen titles commemorating each latest casualty. Hans Petter Moland's film has been compared to Tarantino, and indeed there are similarities, but the frozen-north setting and bone-dry humor are Scandinavian as can be. (Harvey) **SFBG**

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FILM MVFF

IT'S A DRAW: *THE BOY AND THE WORLD* (TOP)
AND *HOPPITY GOES TO TOWN*

Cel mates

MVFF screens vintage and innovative animated features

BY DENNIS HARVEY
arts@sfbg.com

MILL VALLEY FILM FESTIVAL One of the Mill Valley Film Festival's signature if under-celebrated programs is its long-running Children's FilmFest, which lets families enculturate their offspring with an annual sidebar of movies from around the world — non-English-language ones given live translation for those viewers not yet up

to reading text at the speed of subtitles. There's always some animation in the mix, and this year, in addition to several shorts and the French-Belgian 3D feature *Minuscule: Valley of the Lost Ants* (which was unavailable for preview), two titles measure the form's state-of-the-art across a span of nearly 75 years.

The golden oldie, offered in a free outdoor screening at Old Mill Park Oct. 10, is 1941's *Hoppity Goes to Town* — the second and last feature from Fleischer brothers Max and Dave, still best known for their cartoons starring Betty Boop, Popeye, and Superman. (The beautifully designed latter remain the movies' most faithful representation of the original comic books.) Despite those successful series, the siblings were increasingly dogged by bad luck, internal friction, studio inference, corrupt accounting, and other factors.

After Walt Disney waded into feature animation with 1937's spectacularly successful *Snow White and the Seven Dwarfs*, the duo followed suit, uprooting their entire organization — and nearly quadrupling its size — to make 1939's *Gulliver's Travels* in the cheaper environs of southern Florida. Nonetheless, that film cost a fortune, ultimately losing money despite its healthy box-office performance. No friendly competitor, Disney purportedly snapped after seeing it, "We can do better than that with our second-string animators."

Their precarious financial position made worse by a deteriorating personal dynamic, the brothers nonetheless moved forward with *Hoppity* (originally called *Mr. Bug Goes to Town*), an original story penned after they failed to win the screen rights to Maurice Maeterlinck's *The Life of the Bee*. Its hero is a happy-go-lucky grasshopper who tries his best to relocate the insect residents of "the Lowlands" when their community is threatened by rising foot traffic — a broken fence has made this tiny patch of urban green a destructive shortcut for oblivious human beings. He also battles villainous Mr. Beetle for the hand of bee ingénue Honey.

Partway through production, debt forced the Fleischers to sell their studio whole to distributor Paramount, which kept them on under humiliating circumstances — they could be fired from finishing their

own film at any moment. Its release delayed to avoid competing with Disney's *Dumbo* (1941), the film finally opened on Dec. 5, 1941, exactly two days before Pearl Harbor threw the nation in a state of shock.

Hoppity never recovered from that ill fortune, falling into the public domain after its copyright was allowed to expire. As a result, it was seen for years mostly in low-quality copies by budget distributors. It's not a great movie. The Fleischers' antic strengths were best suited

to the short format; the sentimentality and melodrama then required for a family feature came much more naturally to Disney. But it still merits the cult love gradually earned over subsequent decades, notably for then-innovative multiplane "3D" backgrounds that add a vertiginous depth to the contrasts in bug-vs.-human perspective.

One wonders what the Fleischers might have wrought if given the artis-

tic and commercial freedom apparently enjoyed by Brazilian Alê Abreu on *The Boy and the World* — one of those extremely rare animated features these days that feels entirely handcrafted and personal, no matter how many umpteen illustrators and technicians get credited in the final credit crawl. This dialogue-free adventure finds a stick-figure tot wandering from his rural home in pursuit of the father forced to look for work in the distant city. The closer our wee protagonist gets to "civilization," the more dehumanizing and nightmarish what he witnesses becomes.

One wonders what the average under-12-year-old would make of a movie that scarcely shrinks from blunt sociopolitical indictment: Its innocent's journey encompasses militaristic fascism, garbage-foraging poor vs. infinitely privileged rich, empty consumerist distraction, and the death of traditional indigenous life. Nonetheless, this parabolic parade of injustices never feels too didactic because of the dazzlingly varied execution. Alê draws on everything from modernist painting masters to collage and (briefly) live action footage in a visual presentation that grows ever more complex and intoxicating. (Fans of Brazilian roots music will find the soundtrack by Ruben Feffer and Gustavo Kurlat equally thrilling.) The term "masterpiece" gets thrown around a little too easily, but it's hard to think of a recent animated feature more deserving of the term than this imaginatively ambitious yet refreshingly intimate one. **SFBG**

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Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house show-times, see Rep Clock.

MILL VALLEY FILM FESTIVAL

The 37th annual Mill Valley Film Festival runs Oct 2-12. Venues include the Lark Theater, 549 Magnolia, Larkspur; Cinearts at Sequoia, 25 Throckmorton, Mill Valley; and Smith Rafael Film Center, 1118 Fourth St, San Rafael. For tickets (most shows \$8-14) and complete schedule, visit www.mvff.com. For commentary, see Film.

OPENING

Abuse of Weakness Those who last saw Isabelle Huppert as a dutiful daughter in 2012's *Amour* will be both thrilled and piqued to see the tables turned so remarkably in Catherine Breillat's *Abuse of Weakness*. Huppert gives an unapologetic, stunning tour de force performance in what appears to be a story torn from the filmmaker's own life, when Breillat suffered a series of strokes in the '00s and ended up entangled in a loving and predatory friendship with con man Christophe Rocancourt. Here, moviemaker and writer Maud (Huppert) is particularly vulnerable when she meets celebrity criminal and best-selling writer Vilko (Kool Shen). She is determined to have him star in her next film, despite the protestations of friends and family, and he helps her in return — by simply helping her get around and giving her focus when half her body seems beyond her control, while his constant machinations continue to compel her. Crafting a layered, resonant response to what seems like an otherwise clear-cut case of abuse, Breillat seems to have gotten something close to one of her best films out of the sorry situation, while Huppert reminds us — with the painful precision of this intensely physical role — why she's one of France's finest. (1:45) *Roxie*. (Chun)

Annabelle The freaky doll from 2013's *The Conjuring* returns to terrorize an expectant mother ... AND YOU. (1:39)

Art and Craft Fans of docs that can be summed up with the phrase "I can't believe that shit really happened" are in for a treat with *Art and Craft*, which boasts an eccentric subject who allows filmmakers Sam Cullman, Jennifer Grausman, and Mark Becker full access yet remains entirely inscrutable. He is art forger Mark Landis, diagnosed as schizophrenic after a teenage nervous breakdown, now in his 50s, in fragile health, and living in his late mother's Mississippi apartment. For 30-plus years, his illness has manifested in an obsession with recreating artworks with remarkable accuracy (Dr. Seuss, Picasso, you name it) — and then arranging elaborate scenarios (an inheritance, the passing of a non-existent sister, situations that require him to dress as a priest) that involve donating the fakes to 46 museums in 20 states, most *delighted* to benefit from his philanthropy. He's not in it for the money, so the FBI merely observes his exploits, leaving the legwork to former Cleveland Art Museum employee Matt Leininger, who after realizing the deception at his own institution becomes consumed with uncovering Landis' trail of phony brush strokes. This cat-and-mouse tale (in which the mouse is completely on his own astral plane of reality) leads up to one of the most awkward gallery openings ever captured on film — with artwork as beautifully created as it is plagiarized and deliberately misrepresented. (1:29) *Opera Plaza, Shattuck*. (Eddy)

Brush With Danger Indonesian American stunt woman Livi Zheng wrote, directed, and stars in this action thriller about a painter who unwittingly

becomes entangled with gangsters. (1:30) *1000 Van Ness*.

Gone Girl Gillian Flynn's best-selling thriller gets the big-screen treatment from director David Fincher, with Ben Affleck and Rosamund Pike starring as a husband and wife whose small-town lives are not what they appear to be. (2:25) *Presidio*.

Left Behind Jeepers creepers, they went and remade 2000 Christian scare flick *Left Behind: The Film*, based on the best-selling book series by Tim LaHaye and Jerry B. Jenkins. Just gonna come right out and let you know the Antichrist character does not appear in Vic Armstrong's do-over. WEAK. But it does contain supremely awkward breakdancing; terrible CG of an airplane floundering after the Rapture makes flying a dicey prospect (apparently, air traffic control is a largely evangelical profession); erstwhile CW network heartthrob Chad Michael Murray as an internationally renowned investigative journalist (the same role Kirk Cameron played, also implausibly, in the original); and — best of all, and the only reason to seek out this ham sandwich of a movie — Nicolas Cage, who delivers possibly the worst performance of his career as an airline pilot whose sins include thinking about cheating on his born-again wife (Lea Thompson) and coveting U2 concert tickets. All of this brings up a very important question for our times: Does Jesus snark? (1:50) (Eddy)

The Liberator Lush production values and a smoldering performance by Venezuela's best-known acting export (Édgar Ramírez), elevate this Simón Bolívar tale from mere biopic to epic (bio-epic?) It begins amid revolutionary tumult before stepping back in time to Bolívar's younger days; we're brought up to speed on the tragic early deaths of his well-to-do parents, as well as the yellow-fever death of his delicate Spanish wife and some globe-trotting that allows Ramírez to show off his flawless French (he also speaks Spanish and English in the film), and for Bolívar to meet characters who prove important to his crusade for Venezuelan independence. Bombastic battle scenes and grueling marches (in and across jungles, open fields, the snowy Andes, seaside forts, blood-stained villages, etc.) soon follow, with Bolívar's bravery and rousing speechmaking ("Freeeedommmmm!") inspiring people across northern South America and beyond, from every class and race, to join his cause. If this two-hour film feels a bit tight for such a sprawling story — especially when you consider that Ramírez's breakout role came with 2010 miniseries *Carlos*, which lavished five-and-a-half hours on the career of Carlos the Jackal — it still makes for stirring viewing. (1:59) *SF Centre, Sundance Kabuki*. (Eddy)

Men, Women & Children Jason Reitman (2009's *Up in the Air*; 2007's *Juno*) directs this ensemble drama (Adam Sandler, Jennifer Garner) about how technology has distorted relationships for both teens and adults. (1:56) *Embarcadero*.

ONGOING

The Equalizer In this big-screen reboot of the 1980s TV series — which starred Brit Edward Woodward as Robert McCall, a former secret agent who's since devoted himself to helping "people in need" — man-with-a-past Bob (Denzel Washington) lives his days of quiet desperation working for a Home Depot-like store. He spends his insomniac nights in the local 24-hour diner, sharing sympathies with juvenile hooker Toni (Chloë Grace Moretz). When Toni's pimp beats her up, Bob tries to buy her freedom, but instead starts a bloodbath that attracts the attentions of a mafioso (Martin Csokas). When Toni calls Bob "Robert" you expect them to bond, but that's not what director Antoine Fuqua (2001's *Training Day*) has in mind — he's aiming

for shared vulnerability, and it's the quality that unites everyone in this corrupt segment of Boston. Hollywood has long looked for a character to simultaneously please grown-ups and the hero-hungry young-dude demographic, and while this origin story leaves a taste of ham in your mouth, it's a great way to bridge the divide. I'd happily watch *The Equalizer 2* and frankly hope they make one. (2:08) *Marina, Metreon, 1000 Van Ness, Sundance Kabuki*. (Vizcarrondo)

Hector and the Search For Happiness Despite the inherent lovability of Simon Pegg, *Hector and the Search For Happiness* gives off a strong whiff of #firstworldproblems. Pegg's well-meaning, too-tidy therapist Hector is at the end of his tether with his mewling patients, perfect girlfriend (Rosamund Pike), and immaculate London condo — he's just dying to get dirty, mussed up, and fundamentally unsettled and along the way, he hopes to discover the secret to happiness, purportedly for his clients, but really, truly for himself. Getting out of his

comfort zone with a dose of cultural colonialism, er, tourism, seems to be the answer, so Hector embeds himself, sort of, in Shanghai, where he meets wealthy businessman (Stellan Skarsgård) and falls for a tremulous club hottie (Ming Zhao); Tibet, where he meets a magical monk (Togo Igawa); Africa, where he has the best time dancing and eating and the worst time being imprisoned and tortured by a warlord (Akin Omotoso); and finally LA, where he is tortuously confronted by an old love (Toni Collette) and poked and prodded by a happiness researcher (Christopher Plummer). The scattered laughs and whimsical drawings in Hector's notes, which the film's sporadic animations emerge from, are the best things about this otherwise meander of movie as Pegg's Hector attempts to follow his bliss down some familiar pathways. Hector's holy-fool naïveté and conclusions don't entirely surprise or coalesce — we're missing the usual cohort of director Edgar Wright and sidekick Nick Frost and Pegg's own wittily touch — though the heart, positive intentions,

and wide screen ambitions still glimmer, however dimly. (1:54) *SF Centre*. (Chun)

Pride In 1984 London, queer radical Mark (Ben Schnetzer) browbeats his coterie of fellow gay activists into raising funds for coal miners striking against P.M. Margaret Thatcher's firmly anti-unionist policies. Their success brings a reluctant invitation to visit and receive thanks from one small Welsh town of strikers, most of whom are not all that enthused to get helped by a buncha poofs. But in this loosely fact-inspired crowdpleaser by scenarist Stephen Beresford and director Matthew Warchus (a UK stage luminary whose only prior feature was the unfairly maligned Sam Shepard-penned *Simpatico* 15 years ago), adversity ultimately creates allegiance and understanding, despite such hurdles as ingrained prejudice (represented by Lisa Palfrey as a particularly homophobic miner's widow) and the still-new AIDS crisis. With Imelda Staunton,

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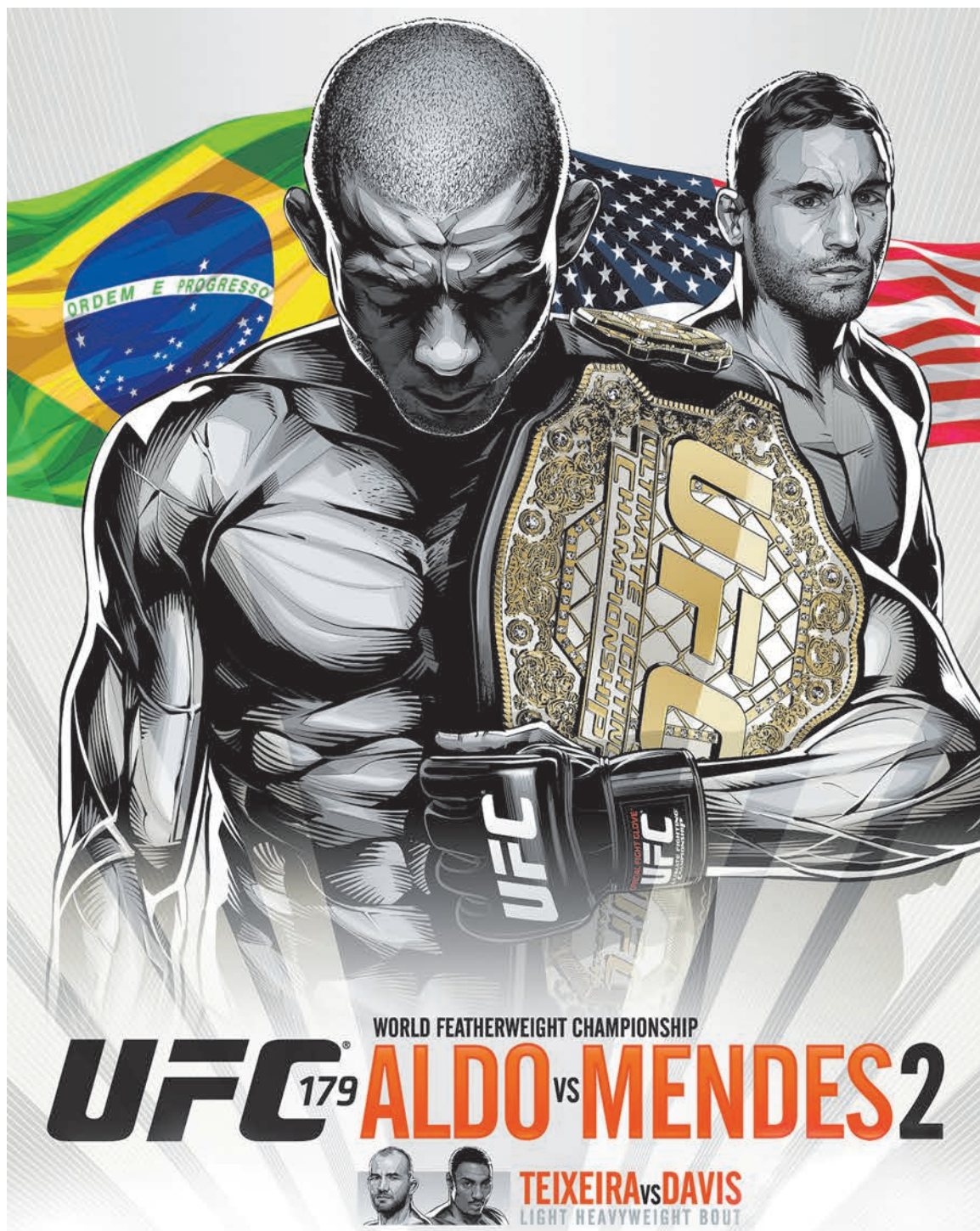
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CONT>>

Dominic West, Paddy Considine, and Bill Nighy scattered among both the "pit and pervert" types, this feel-good flashback complete with a soundtrack full of New Wave oldies hits all the right notes even if there are few real surprises in the overall tune. (2:00) *California, Embarcadero*. (Harvey)

This Is Where I Leave You Jason Bateman plays Judd Altman, the hollow center of a clan of snarky, squabbling siblings — Wendy (Tina Fey), fractiously married with kids and pining for her high school sweetheart (Timothy Olyphant); Paul (Corey Stoll), who runs the family sporting goods store; and Phillip (Adam Driver), a philandering über-fuckup currently dating his former therapist (Connie Britton) — reunited somewhere in eastern seaboard suburbia by the death of their father. This vaguely sketched individual's last wish, they are informed by their mother (Jane Fonda), a therapist turned author who mined their adolescence for pop psych bestseller gold, was that, his atheism notwithstanding, they conform to Judaic tradition and sit shivah for him. A seven-day respite of quiet reminiscing and clarifying reflection, broken up by periodic babka-and-white-fish-salad binges, could be good for Judd, whose recent misfortunes also include coming home to find his wife (Abigail Spencer) between the sheets with his shock jock boss (Dax Shepard), resulting in a divorce-unemployment double whammy. But there is no peace to be found at the Altman homestead, where fuses blow, siblings brawl, in-laws conduct high-volume international business transactions and reproductive rites, and Wendy's latchkey toddler wanders the property with his portable potty. Director Shawn Levy (2013's *The Internship*, 2010's *Date Night*) and writer Jonathan Tropper, who adapted the script from his novel, don't want any of the siblings, or satellite characters, to feel left out, and the story line is divided up accordingly. But the results are uneven — lumps of comedy and genuine pathos dropped amid the oppressive exposition, pat resolutions, and swings in pacing from slack to frenetic. (1:43) *Marina*, 1000 Van Ness, SF Centre, Sundance Kabuki. (Rapoport)

Two Night Stand A drifting twentysomething lay-about named Megan (Analeigh Tipton) — jobless, living on sufferance with a friend (Jessica Szohr), and newly unmoored from a longtime relationship — tests the powers of a random online hookup to jolt her into a forward trajectory. Meeting Alec (Miles Teller) at the far end of a video chat, she embarks on a midnight trek to his place, has sub-mediocre sex with him, and wakes up the next morning to find herself, after some acrimonious pillow talk and a would-be dramatic exit, trapped in his apartment by about four feet of snow. Setting off from this highly engineered premise — a sort of desert island scenario for the urban millennial — director Max Nichols

(son of Mike) and writer Mark Hammer hit some standard romantic comedy plot points, guiding the pair from a state of mutual irritation to grudging rapprochement to growing admiration before setting up the third-act romantic roadblock. But *Two Night Stand* manages some cleverly maneuvering within its genre strictures, benefiting from a funny, well-paced script, which keeps a talky 24-hour tête-à-tête engaging and entertaining, and two charming, well-matched leads, whose characters trade insults, query each other's online-profile claims, and gamely tackle a play-by-play postmortem of the previous night's action — and a do-over — for the sake of future randos and the possible reeducation of some audience members. (1:26) 1000 Van Ness. (Rapoport) **SFBG**

REP CLOCK

Schedules are for Wed/1-Tue/7 except where noted. Director and year are given when available. Double features marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6. "Other Cinema:" "Rick Prelinger's Yesterday and Tomorrow in Detroit," Sat, 8:30.

BALBOA 3630 Balboa, SF; cinemasf.com/balboa. \$7.50-10. "Thursday Night Rock Docs:" **The Who's Tommy** (Russell, 1975), Thu, 7:30. **Vertigo** (Hitchcock, 1958), Tue, 7:30.

BERKELEY FELLOWSHIP OF UNITARIAN UNIVERSALISTS 1924 Cedar, Berk; www.bfuu.org. **The Wisdom to Survive: Climate Change, Capitalism, and Community** (Macksoud and Ankele, 2013), Thu, 6:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. •**To Have and Have Not** (Hawks, 1944), Wed, 7:05, and **Dark Passage** (Daves, 1947), Wed, 5, 9. •**Jaws 3-D** (Alves, 1983), Thu, 7:30, and **Drive Angry** (Lussier, 2011), Thu, 9:25. •**Christine** (Carpenter, 1983), Fri, 7:15, and **Carrie** (De Palma, 1976), Fri, 9:25. **Frozen** (Buck and Lee, 2013), presented sing-along style, Sat, 1. Advance tickets (\$11-16) at www.ticketweb.com. •**The Bad Seed** (LeRoy, 1956), Sat, 7:05, and **Village of the Damned** (Rilla, 1960), Sat, 5:30, 9:30. **Gandhi** (Attenborough, 1982), Sun, 7.

CINECAVE Lost Weekend, 1034 Valencia, SF; www.lostweekendvideo.com. \$10. "**Zucker Fairey**," short film screening as "Talkies" comedy night, with other performances including Shadow Circus Creature Theatre, DJ REAL, and Karen Penley, Fri, 8:30.

CONTEMPORARY JEWISH MUSEUM 736 Mission, SF; www.thejcjm.org. Free. **A Mighty Wind** (Guest, 2003), Tue, noon.

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A MIGHTY WIND (2003)
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EXPLORATORIUM Pier 15, SF; www.exploratorium.edu. Free with museum admission (\$19-25). "Saturday Cinema: A Cinematic Study of the Fog in San Francisco," short films, Sat, 1, 1:30, 2, 2:30, 3, 3:30.

GOETHE-INSTITUT SF 530 Bush, SF; www.goethe.de/ins/us/sa/enindex.htm. \$5 suggested donation. "100 Years After WWI: Diaries of the Great War — Part 3 and 4 (Peter, 2014), Wed, 6:30.

JACK LONDON FERRY LAWN Clay and Water, Oakl; www.jacklondonsquare.com. Free. "Sing-along Cinema: Frozen (Buck and Lee, 2013), Fri, sundown.

MECHANICS' INSTITUTE 57 Post, SF; mili-brary.org/events. \$10. "CinemaLit Film Series: Alternative Realities: 7 Faces of Dr. Lao (Pal, 1964), Fri, 6.

MISSION CULTURAL CENTER FOR LATINO ARTS 2868 Mission, SF; www.sffimmigrantfilmfestival.com. \$10. Immigrant Film Festival, narratives, docs, and shorts about immigrant people from around the world, Sun, 2 and 4. Visit website for additional screening venues and dates.

NEW PARKWAY 474 24th St, Oakl; www.thenewparkway.com. Free. "First Friday Shorts: Sistah Sinema — Zombie Love," zombie-themed films by queer women of color, Fri, 6.

142 THROCKMORTON THEATRE 142 Throckmorton, Mill Valley; www.leftcoastensemble.org. \$15-30. "Films and Interludes," silent films accompanied by live scores with the Left Coast Chamber Ensemble, Thu, 8.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Alternative Visions: Projection Instructions: Outer and Inner Space (Warhol, 1965), with 'Christmas on Earth' (Rubin, 1963), Wed, 7.

"Jean-Luc Godard: Expect Everything from Cinema: Numéro deux (Godard and

Miéville, 1975), Thu, 7; **Comment ça va** (Godard and Miéville, 1978), Sun, 5. "Eyes Wide: The Films of Stanley Kubrick." **2001: A Space Odyssey** (1968), Fri, 7:30; **Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb** (1964), Sat, 8:40. "Endless Summer Cinema: Pee-wee's Big Adventure (Burton, 1985), Fri, 8. "Discovering Georgian Cinema: Little Red Devils (Perestiani, 1923), Sat, 6:30.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **Starred Up** (Mackenzie, 2013), Wed, 9:15; Thu, 9:30. **20,000 Days on Earth** (Forsyth and Pollard, 2014), Wed-Thu, 9:30 (also Wed, 7; Thu, 7:15). "Synesthesia Film Festival: Screening #7," short films, music videos, student works, web series, and more, Wed, 1. **Nas: Time is Illmatic** (One9, 2014), Thu, 7. **Abuse of Weakness** (Breillat, 2014), Oct 3-9, 7, 9:15 (also Sat-Sun, 2:30, 4:45). **Nymphomaniac Uncut** (von Trier, 2014), Sat-Sun, midnight. "Pirate Night: The Last Hijack (Palotta, 2014), Sun, 7, and Fishing Without Nets (Hodierne, 2014), Sun, 9.

SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-\$10.75. **Last Days in Vietnam** (Kennedy, 2014), Wed-Thu, call for times. Mill Valley Film Festival, Oct 2-12. For tickets (\$8-14) and complete schedule, visit www.mvff.com.

VOGUE 3290 Sacramento, SF; www.cinemasf.com/vogue. \$8-\$10.50. **Born to Fly: Elizabeth Streb vs. Gravity** (Gund, 2014), Wed-Thu, 3, 5, 7.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10.

"Lest We Forget: Remembering Radical San Francisco: The Times of Harvey Milk (Epstein, 1984), Thu, 7:30; The Fall of the I-Hotel (Choy, 1983), Sun, 2. **SFBG**



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Oct. 1-7, 2014

Mercury goes retrograde Oct. 4-25. Don't take it personally when miscommunications occur, and triple-check things on your end, friends.

ARIES

March 21-April 19

You don't need to know how you're going to get it done, but you do need to commit to trying. This week will test your resolve to make good on some changes you're trying to execute, Aries. Set yourself up for success by putting yourself into situations you can handle, even if that means moving slower than you'd prefer.

TAURUS

April 20-May 20

You may find yourself pulled by the lure of the brightest and shiniest thing, instead of what you believe would make you most happy. Choose wisely, Taurus! When opportunity tests your values is when your true colors come out; do what's right, and not just what's convenient right now.

GEMINI

May 21-June 21

This week you've got to be willing to step forward and do what's right, Twin Star. You are changing and you have your sights set on much brighter horizons (hazzah!), but if you keep on acting like the same, small old you, how will the world know it? Step up and be the person you want to become.

CANCER

June 22-July 22

Everything is moving slowly and it's a test of your patience and an opportunity to grow deeper roots. Let go of what's not working for you, Moonchild, because you're going someplace new and you don't want your old crap polluting the pool of your new awesome-ness. Slow and steady wins this race.

LEO

July 23-Aug. 22

The shit that isn't working is here for a reason. Don't get so attached to your idea about how life 'should' be that you ignore what is. If you stop trying to control things and go with the flow, things will be much easier for you this week. Try really hard to stop trying so hard, my friend.

VIRGO

Aug. 23-Sept. 22

You don't need to fix stuff this week, even if you feel uncomfortable. When things aren't secure there's often a reason for that, so ask yourself how you got here, because it wasn't by accident, Virgo. Retrace your steps so you can see where you need to pick up and reroute your progress.

LIBRA

Sept. 23-Oct. 22

Your relationships are in a great place, but are you in the right position within them? In your efforts to be diplomatic you may find that you're not always totally being yourself, and it's hard to have meaningful intimacies with people if you're not totally there. Show up with all your ugly bits this week.

SCORPIO

Oct. 23-Nov. 21

Fear of failure will stop you in your tracks and mess with your beautiful head if you let it. Instead of looping through a mental obstacle course of what-ifs, be proactive. You are capable and strong; all you're missing is belief in yourself and a bit of patience. It's better to try and fail than sit around worrying about it.

SAGITTARIUS

Nov. 22-Dec. 21

Move slowly enough to take your vulnerabilities with you. It's easy enough to have an inspired vision for what you want, but the hard part is being emotionally rooted enough to receive it. Get right with yourself before you put yourself out there this week, so when you do, you can take in what's coming your way.

CAPRICORN

Dec. 22-Jan. 19

Your job is to receive the love being offered to you, Capricorn. Let it light up the parts inside of you that you're all too used to keeping in the dark. This week the stars are trying to get you to (for real) let happiness, love, and success in. Stop working so hard to get it and absorb what you've already got.

AQUARIUS

Jan. 20-Feb. 18

There's no reason for you to feel bad about where you're at, Aquarius. You're not in control of what's coming your way, but you can take responsibility for how you respond. Be willing to learn from your past and you'll be able to see that this is just part of your process when it comes to big transitions.

PISCES

Feb. 19-March 20

Go forth slowly. Everything is awesome in your life but I fear that you somehow missed that memo. Take a breather and consider all that you have to be grateful for. Don't just think about it; really feel good about what you've got going for you. Gratitude is a fear-buster.

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FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0360572-00. The following is doing business as TOYO COMPANY 1106 Brazil Ave. San Francisco, CA 94112. The business is conducted by a married couple. Registrant commenced business under the above-listed fictitious business name on: 9/24/1989. This statement was signed by Yen Ming Hsiang. This statement was filed by Jeanette Yu, Deputy County Clerk, on 9/23/2014. Oct. 1, 8, 15, 22, 2014ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-14-550608. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF COLLEEN DANA FRALEY for change of name. TO ALL INTERESTED PERSONS: Petitioner: COLLEEN DANA FRALEY filed a petition with this court for a decree changing names as follows: Present Name: COLLEEN DANA FRALEY. Proposed Name: BUNNY COLLEEN DANA LARSON-FRALEY. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 12/4/2014. Time: 9:00 AM, Room 514. Signed by Harry M. Dorfman, Presiding Judge of Superior Court on 9/19/2014. Oct. 1, 8, 15, 22, 2014 PROPERTY FOR SALE SULLIVAN PROPERTIES INC. West Maui's Affordable Condos. 1, 2, 3 Bedroom Rentals. 1-800-332-1238 www.MauiResorts.com RENTALS ALL AREAS - ROOMMATES.COM Browse hundreds of online listings with photos and maps. Find your roommate with a click of the mouse! Visit: http://www.Roommates.com. (AAN CAN)

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Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her website at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastronomy@gmail.com.

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